

BAY • GUARDIAN

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DROUGHT

Driest year in
California history
sparks arid memories
and previews
the warmer world
we're creating.
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ART EVOLUTION

Inside the “creative ecosystems” at YBCA **P29**

UBER DANGEROUS

Lax rideshare rules put public at risk **P10**

MUMBLE MASTER

Chatting with prolific director Joe Swanberg **P34**

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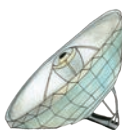
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BAYVIEW B'DAY

The **Bayview Opera House**, San Francisco's oldest theater, turns 125 this year. "We are the town center of the Bayview," says Barbara Ockel, BVOH executive director. The arts and culture center is located in the heart of one of San Francisco's most ethnically diverse communities, and BVOH and its staff count notables such as Danny Glover and singer Cindy Herron of En Vogue among those who've frequented the community space. A lineup of concerts, programs and events is planned for February, Black History Month. For more, visit www.bvoh.org.



PRESCRIPTION FOR PERKINS

When venture capital billionaire **Tom Perkins** published his inflammatory Jan. 26 op-ed in the Wall Street Journal, "Progressive Kristaljnacht Coming?" — which, among other things, compared the Occupy movement to Nazis — he exposed a harsh truth: Having billions of dollars doesn't make someone capable of crafting a rational argument. Rather than reflect on whether his theory that progressives are little Hitlers made any sense whatsoever (Hello? Godwin's law?), Perkins prevailed upon the Wall Street Journal to let him broadcast this theory to the entire world. Needless to say, it went over like a wet fart, only worse — a viral wet fart from which no San Franciscan could possibly escape unless they were sealed up in an airtight cave. Dear Tom, even though you are rich, we progressives aren't fixing to eat you (too sinewy). Instead, we prescribe a little vacation time — maybe on your nice yacht? — to overcome that paranoia problem.

AP PHOTO/ERIC RISBERG

NEW TECH TARGET?

Protests aimed at Google's buses and Twitter's tax breaks, whose impact on affordable housing is indirect, have been intensifying. Meanwhile, **Airbnb** has been quietly taking hundreds of rental control units off the market and refusing to pay local taxes or engage with critics of its illegal business model. Its day of reckoning could be coming, as we indicated in a Jan. 22 Politics blog post — next week's Guardian will contain a fuller discussion of the issue.



LEAF THEM ALONE!

Movies always make thieves look glamorous: stolen diamonds, priceless artifacts, gold and jewels. But as local blog Haighteration reported, the newest alleged **thief** to hit San Francisco is digging for plants — succulents to be exact. He or she hits Duboce Triangle at night in a signature messenger bag, wrapping residents' green and leafy treasure in tarps and making off with them. Flyers around the neighborhood from one angry victim read "Let's catch this lowlife."

SEEING GREEN

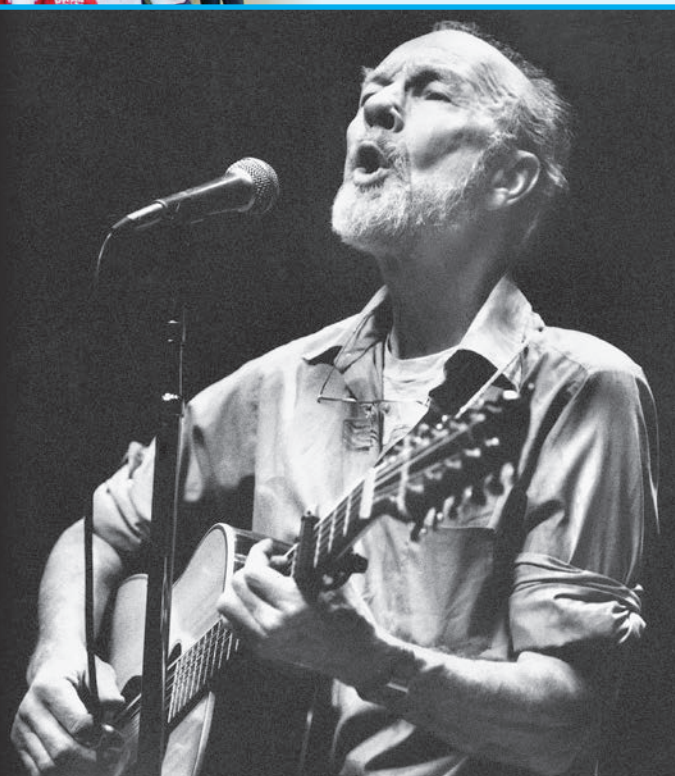
California leads the nation in revenue made by seizing money and property from people in **medical marijuana cases**, according to a recent Wall Street Journal analysis. The state made more than \$181 million off marijuana cases between 2002 and 2012 (trailed by New York at \$101 million), with some drug task forces and other police agencies reporting that those funds make up a significant percentage of their annual operating budget. Just in case you still thought the entire fight against legalization was all about, you know, taking the moral high ground.



PETE SEEGER, 1919-2014

The **legendary folk singer and activist** passed away Jan. 27 at 94. His contemporary relevance is inestimable: from championing clean water and labor treatment issues to sticking "Where Have All the Flowers Gone?" and "This Land Is Your Land" permanently in our heads, he leaves behind an inspiring progressive and artistic legacy.

AP PHOTO BY MARK COSTANTINI



RIGHT ON (THE GOOGLE BUS) SCHEDULE

Following the first rule of viral videos (if there's a hot-button issue in the news, making a satirical rap song about it will get you famous for at least a few minutes), a couple of Bay Area rappers who go by Cachebox immortalized this year's symbol of tech-boom gentrification with the "**Google Bus song**," featuring lyrics like "I'm on that Google bus/hangin' with the upper crust/I left my Porsche up at the condo/ with my poodle pups." It's more silly than it is provocative, but we'll still be keeping our eye out for their socially conscious follow-up — what rhymes with "Ellis Act evictions"?

ANGRY SPIES!

The **NSA** is lurking behind a bevy of smartphone apps, including Angry Birds, siphoning user data for its data collection program, according to a new report from the New York Times and Pro Publica. "By having these devices in our pockets and using them more and more," one expert told the news outlets, "you're somehow becoming a sensor for the world intelligence community." Maybe future updates of the game will let you fling Angry Birds at the White House. That'll show 'em.

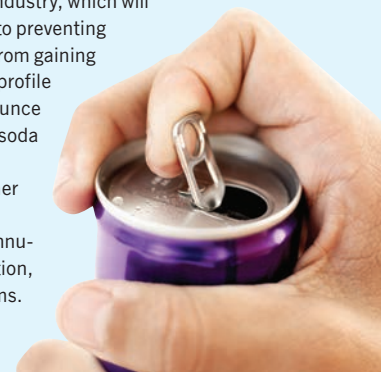
SADDLE UP

San Francisco has its share of large-scale road races — but only one local run winds through the streets of Chinatown, North Beach, and the FID. Grab some Monty Python-inspired coconuts and get your mane in shape (there are prizes for best costume!) and greet Year of the Horse with some galloping of your own at the Chinatown YMCA's **Chinese New Year Run for the Kids** (Feb. 9, 8am (race day registration, 7am, Chinatown YMCA), \$40, Sacramento and Grant, SF; www.yfchinatownrun.org). Choose to run or walk the 5k or double up for the 10k; the registration fee benefits the YMCA's phys ed program benefiting local youth — some of whom will be in this race, so be prepared to be passed by a pack of speedy sixth-graders ... not that we know from personal experience or anything.



SODA WAR

Proponents of a **ballot measure** to tax sodas and other sugary beverages in San Francisco will officially launch the campaign Feb. 1 at an event in the Bayview, followed by a Feb. 4 introduction of the measure by co-sponsoring Sups. Scott Wiener, Eric Mar, Malia Cohen, and John Avalos. After that, get ready for the onslaught of attacks by the beverage industry, which will throw everything it has into preventing public health advocates from gaining a foothold in such a high-profile city. The two-cents-per-ounce tax is designed to reduce soda consumption — which is linked to diabetes and other health ailments — and to raise about \$31 million annually for recreation, education, and public health programs.



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EAT DRINK SHOP LIVE MISSION

DJ Purple Dance Karaoke Thursdays at Slate

Hey! Do you like dancing? And singing? How about both together? Yes, at the same time! There's a communal musical art form being born in San Francisco right now called Dance Karaoke. DJ Purple was voted "Best DJ" in the SF Weekly's Best Of Awards in 2011. How could karaoke be chosen over the approximately 15 million "regular" DJ's in San Francisco, you ask? You probably just need to see it to believe it. DJ Purple's Thursday night shows in the Mission have been building a legend for nearly seven years now – in 2012 he outgrew his birthplace at Jack's Club and found a new home at Slate Bar. Come on down to Slate this Thursday and check it out! Find out more at djpurple.com

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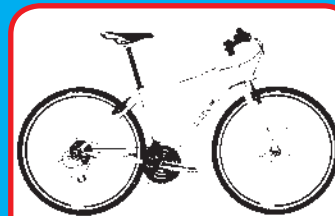
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H. Brown: Goodbye to all that, we hope

BY CAITLIN DONOHUE

OPINION While we mourn the tamping down of the fiery progressive idealism that characterized City Hall in the early 2000s, we celebrate the departure of that era's dated man-warrior posturing. Last week proved a good occasion to pop a bottle: Misogynist blogger and progressive scene queen H. Brown announced he would soon be leaving San Francisco for destinations unknown.

Brown, a proud bigot famed for hurling invective from behind a double shot of whiskey at ex-Supervisor Chris Daly's since-closed progressive hangout Buck Tavern, took the occasion to hang out for posterity with an SF Weekly reporter. Joe Eskenazi wrote a lyrical, subtly satiric ode to the aging troll's legacy, "Last Call for Know-It-Alls: The Departure of a Classic Specimen of Old-San Francisco Bon Vivantry."

But nuanced pokes at the longtime "character" proved too subtle to the victims of his bullying throughout the years. And since the piece failed to include the voice of a single woman, we thought we'd remedy with a retrospective of our own. Behold, the legacy of a real jerk:

"At a benefit at the Buck Tavern I walked in and there were all these progressive journalists sitting around a table with him. [Brown] said 'you're the one with the great ass!' He started asking me if I had family members he could date. I was standing there horrified. I'm a mouthy lady, and even I couldn't think of anything to come back with — not just to him, but to every other progressive journalist who was sitting there listening to him who laughed! I said hi to a few people, and then I left the event."

— Laura Hahn, president of the San Francisco Women's Political Committee

"H. is a bully and a sexist. If you want to look at why the progressive movement is failing it's because it alienates youth, women, and people of color. Deifying somebody like him is shutting women out, the message is they aren't welcome. It's not separated from the fact that progressives are really faltering right now with no leadership and very little inspiration."

— Debra Walker, artist and long-time activist

"As a purveyor of alcohol, I found that the man was a lawbreaking mooch and a pain to deal with. As a woman, I found him pathetic, insulting, gross, or all three, depending on his mood. The first time I met him he cussed me out for an imagined slight in a way that was actually shocking — and it takes a lot for cuss words to flummox me. For a time, I simply refused to serve him."

— Siobhann Bellinger, Buck Tavern bartender

"His behavior symbolized the running joke amongst some progressive men that women were there for their own entertainment to be mocked and harassed with no one blinking an eye. FUCK. THAT."

— Anonymous ex-City Hall aide

Ah, old San Francisco bon vivant-ery. Of course, the real reason we're cheering on whatever Greyhound that will ferry this foul-mouthed sprite from our burg has nothing to do with Brown. Rather, we're hoping no one will step into his shoes as your supervisor's personal Bobby Riggs, to invoke the publicity-pig chauvinist who famously challenged tennis legend Billie Jean King to a match, the infamous Battle of the Sexes in which King mopped the floor with her opponent.

We hope that our purported progressive leaders will no longer invite woman-haters and homophobes to their household Sunday salons, or take Speedo-clad dips with them in the bay. That they will no longer think it's OK to enable the presence of their own yapping id in polite company.

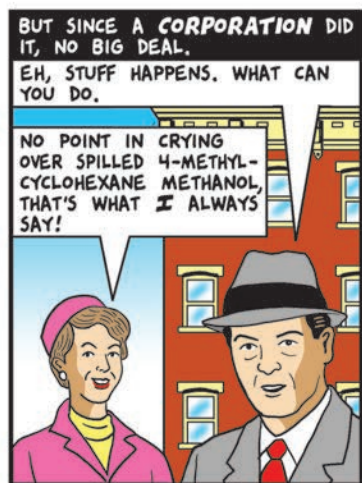
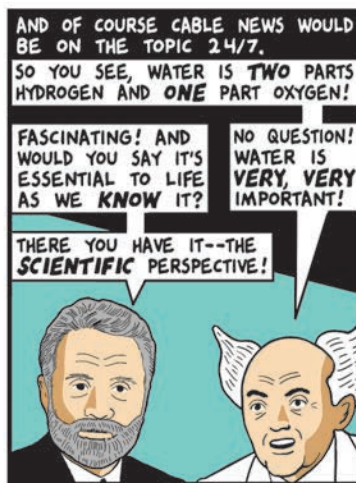
In the middle of City Hall's current and unfortunate drift toward elite-serving "moderation," one must wonder about what hangers-on like Brown did to the strength of our political movement. He and his ilk were allowed to establish through constant bullying, both online and off, that only straight men have the right to feel comfortable in our city's high-powered progressive circles. What heroes did we lose in the process? **SFBG**

Caitlin Donohue is a staff writer at Rookie magazine and editor of AHD4U.com.

THIS MODERN WORLD



by TOM TOMORROW



City ignores public on bus plan

EDITORIAL San Francisco's tech bus saga has proven to be a source of fascination to national and international media outlets. Blockades of Google, Apple, and Facebook shuttles have fueled the narrative that the city is gripped by class warfare, with evictees and low-income renters raging against well-heeled private shuttle passengers and the taxpayer-subsidized tech industry.

There's truth in that, to be sure — but another reason for this mounting tension has less to do with the passengers inside the shuttles and more to do with tone-deaf administrators and politicians inside City Hall.

At the Jan. 21 San Francisco Municipal Transportation Agency meeting where the plan to regulate the Google buses was adopted, people filled a hearing room and an overflow room to capacity and sounded off for hours with their concerns. Some voiced support, but opponents felt the city wasn't demanding enough

from the shuttle-sponsoring corporations in exchange for this privilege, and for the headaches they've already caused.

Yet the board of that supposedly independent agency just unanimously rubber-stamped the plan that had been crafted behind closed doors, without even bothering to conduct a full study about what these shuttles are actually costing the city.

There's a lot of anger in San Francisco right now. And no, it isn't rooted in envy over tech workers' generous salaries. Much of it is driven by a growing sense that city government routinely freezes out the public while doing the bidding of a small number of elite stakeholders with undue influence.

Despite dozens of protests, a media blitzkrieg, and passionate speeches urging the MTA board to come up with a better plan, the directors chose to endorse something that had been formulated without public input. That simply is not how government is sup-

posed to work, particularly here in San Francisco.

Yet this episode is all too typical of how the people's business is being conducted these days. Important decisions are getting made behind closed doors and presented to the public as done deals, including the decisions by Mayor Ed Lee and his appointees to repeal Sunday metering, block CleanPowerSF, speed up housing development, and build a Warriors arena on the waterfront.

How would this have gone differently if city administrators took their commitment to big ideas like "civic engagement" seriously, and actually solicited ideas from the public from the start instead of treating the broader community like an afterthought?

As long as City Hall continues to be perceived as out of touch with city residents, and beholden to corporate interests alone, expect the tales of San Francisco's class war to continue dominating headlines. **SFBG**

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GOV. JERRY BROWN DISPLAYS A CHART SHOWING RECORD-LOW PRECIPITATION STATEWIDE WHILE DECLARING A DROUGHT STATE OF EMERGENCY JAN. 17.

AP PHOTO BY JEFF CHIU

BY STEVEN T. JONES

steve@sfbg.com

NEWS I remember the dead lawns, 90-second timed showers, empty fountains and pools, and water cops issuing tickets for washing one's dirty car. "If it's yellow let it mellow, if it's brown flush it down," went the toilet edict they taught us in school. Water was too precious to just wantonly flush away.

I was 8 years old in 1976-77 during California's last severe drought, but I retain vivid, visceral memories of that time. Water was an ever-present concern. I learned how dependent we are on the natural world and the role that individual responsibility plays in collective action, particularly in times of turmoil.

Everyone's yards were brown; nobody's cars were clean. We were in it together.

But even deeply implanted memories and learned behaviors fade. I may still feel subtle emotional pangs when I watch the water running down the drain when I shave or wash the dishes, yet I'd content myself with the knowledge that water is a renewable resource and we were no longer in a severe drought.

Or at least I was able to do that until this season. California experienced its driest year in recorded history in 2013, and it's still not raining as we go to press. Yes, there are welcome predictions of finally getting some rain this week, but not the sustained precipitation we need to make a difference.

If current long-range weather forecasts hold true, this winter could be even drier than last winter, causing by far the most severe drought in state history, worse than '76-'77, even worse than 1923-24, the driest winter ever and the beginning of a seven-year drought.

"We're facing the worst drought California has ever seen," Gov. Jerry Brown told reporters on Jan. 17 as he proclaimed a state of emergency, invoking powers to redirect water resources and asking Californians to reduce their consumption by 20 percent.

Yet as dire as this situation may be — and we'll have a better idea by the end of March, when more stringent water restrictions will be enacted if we don't get some serious rainfall by then — one of the scariest aspects to this drought is that it may be just a preview of things to come.

This could be the new normal by the end the century. Most reputable climate change models predict

Drought

Driest year in California history sparks arid memories and previews the warmer world we're creating

California's average temperature will increase 3-8 degrees by 2100. That's enough to radically change our climate, causing shorter winters with less precipitation, and more of it coming in the form of rain than snow, undermining the elegant system of storing water within the Sierra snowpack.

That also translates into more extreme conditions, from more flooding in the winter and spring to more dangerous heat waves and wildfires in the summer and fall — and more frequent and severe droughts.

"People should reflect on how dependent we are on rain, nature, and other another," Brown said at the end of his news conference. "This is Mother Nature. At some point we have to decide to live with nature and get on nature's side and not abuse the resources we have."

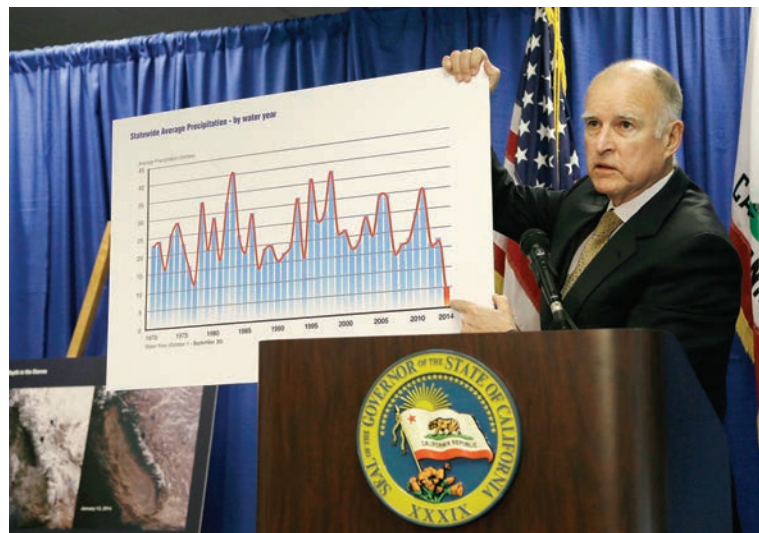
That theme of interdependence was one he returned to several times during that 14-minute event. Brown was governor during that last big drought in '76-'77, and when a reporter asked what lessons he took from that experience, he said, "We're dependent on rain, we're dependent on one another."

He expressed confidence that Californians will find their way through even the most severe drought, although he acknowledged it will exacerbate existing conflicts between cities and rural areas, farmers and environmentalists, and Northern and Southern California as each fights for its interests.

"This takes a coming together of all the people of California to deal with this serious and prolonged event of nature," Brown said. "This is going to take a lot of support and a lot of collaboration on the part of everybody."

STATE OF DENIAL

California is on a collision course with reality. Whether or not it's this drought that wakes us up, at some



point we'll awaken to the fact that a growing population can't survive on dwindling water resources without a major shift in how we operate.

"California does not today live within its means. We want more water than nature is naturally providing, even in normal years," said Dr. Peter Gleick, president of the Oakland-based Pacific Institute and a world-renowned expert on water issues whose research has fueled United Nations studies as well as his own books. "Some of the most serious impacts of climate change are going to be on water."

That's particularly true for California, whose large population and huge agricultural and other water-dependent industries belie a Mediterranean climate that is actually quite fragile and susceptible to droughts and the impacts of climate change.

"You've got 30 million people perched on the edge of a physical impossibility, unless we act with huge speed," said Bill McKibben, an author and researcher who founded 350.org, one of the leading advocacy organizations for addressing climate change.

Gleick and McKibben are leading voices on the related issues of water policy and climate change, respective-

ly, and they both told the Guardian that this drought should finally get people serious about conservation, efficiency, reducing our carbon output, and generally living in greater harmony with the natural world.

"The current drought ought to be a wake-up call to tell us we have to start thinking about our water resources differently," Gleick told us, calling for far greater efficiency in how we use water, particularly in cities and the agriculture industry. "California has made great progress over the last several decades, but we're nowhere near where we could be or should be."

From low-flow toilets and shower heads to smarter irrigation techniques and recycled wastewater, California has made tremendous advances in its water efficiency since the last big drought. But Gleick and McKibben both say California needs a seismic shift in its thinking to grapple how a growing population can function within a changing climate.

"The assumption has always been that as we get larger populations, we'll figure out their resource needs," Gleick said, pointing out that climate change challenges that assumption and calls for more proactive thinking. "We need to do a better job at plan-

ning for future resource needs."

Times of crisis can trigger that kind of shift in thinking. Gleick said Australia's "Millennium drought" from 1995 to 2009 began with basic conservation measures and eventually led to a complete overhaul of water rights, "policies that we haven't even contemplated" in California.

But Californians may soon be forced into such contemplations.

"It's physics in action. This is what happens when you start to change the way the world has worked throughout human history," McKibben told us. "Some people will be empowered to act, and some will have to go into denial. A truly interesting test will be Jerry Brown — he 'gets it' on climate, but he'd love to frack as well apparently. He's like a Rorschach for the state."

Brown's call to work with nature and one another is encouraging, but neither Gleick nor McKibben were willing to wager that Brown is ready to lead the big discussion Californians need to have about our long-term needs.

Yet Gleick says something will have to start that conversation before too long: "It's either going to take a more severe drought or better political leadership."

FIRES IN JANUARY

California is a tinderbox right now, with a high risk of wildfires that could get unimaginably worse by this summer.

"We're experiencing conditions in California that we typically see in August," CalFire spokesperson Daniel Berlant told us. "We never really moved out of fire season in Southern California."

And that will only get worse as global warming changes California's climate.

"As summers get longer, it extends the window for fires," Berlant said. "It's a clear sign that this generation is seeing more and bigger fires."

Farmers are also worried, facing the prospect of fields going fallow.

"There is considerable anxiety on farms and ranches throughout California," Dave Kranz, spokesperson for the California Farm Bureau, told the Guardian. "We know it's going to be bad, we just don't know how bad."

He described ranchers selling their animals before they reach market weight and farmers considering whether to plant field crops and how to keep trees and vines alive if things get bad.

"You have people irrigating crops in January, which is a very unusual

occurrence," Kranz said. And if the rains don't come this winter, "hundreds of thousands of acres of land would be left unplanted."

Kranz said that "farmers have become significantly more efficient in their water use," citing stats that crop production doubled in California between 1967 and 2005 while the water used by the industry dropped 13 percent. "We talk about more crop per drop."

But Gleick also said the fact that agriculture accounts for 80 percent of water use in California must be addressed, something that Kranz acknowledges. For example, he said Central Valley fields that once grew cotton, which takes a lot of water, have mostly switched to almonds. Pistachios are also big now, partially because they can be grown with saltier water.

"Farmers adapt, that's what they've done historically in response to weather trends and market demands," he said.

"There's only so much water and much of it is spoken for for the environment," Kranz said, acknowledging species needs but also complaining about much of the last big rains, in November and December of 2012, were released to protect the Delta smelt. "We should have saved some of that water."

While the 1927-28 winter was the driest on record in the state, dropping just 17.1 inches of rain, this winter already looks worse, with just 3.5 inches falling so far as of Jan. 27. That could change quickly — indeed, a chance of rain was finally in the forecast for Jan. 30 and Feb. 2 — but it doesn't seem likely that we'll get enough to end this drought.

"Right now, we are saying the odds do not indicate a Miracle March, which is not good," a meteorologist with the National Weather Service's Climate Prediction Center told the San Jose Mercury News on Jan. 16 following release of its three-month forecast.

The worse it gets, the more heated the political battles will become over how to address it.

"You're going to hear a lot of talk about additional water storage," Kranz said. "We're paying now for not creating more storage 10-15 years ago. Droughts happen in California."

But even Kranz and his generally conservative constituency is talking about tweaks to existing reservoirs — such as increasing Shasta Lake's capacity and expanding the Sykes Reservoir in Colusa County — rather than big new dam projects.

Gleick agrees that the era of building big dams in California is over. "You can't build a new dam

in California, with their enormous political, economic, and environmental costs."

And that makes the challenges this state faces all the more vexing.

PAST AND FUTURE

California has dealt with drought many times before, including several that lasted for a few years. The last sustained drought was in 1987-1992, but it wasn't nearly as dry as earlier droughts, such as the 1928-1934 drought, the worst one on record.

Officials try to learn from each drought, studying what happened and trying to develop long-term solutions, such as the water banking and distribution systems established during the 1976-77 drought. Yet a study by the Department of Water Resources in 1978 also concluded that we're essentially at the mercy of nature.

"The 1976-77 drought has again shown that finite nature of our resources and our limited ability to control nature," read the introduction to the report "The 1976-77 California Drought: A Review."

DWR's then-Director Ronald Robie warned at the time that there was no way to predict when or how severe the next drought might be. "We can be assured, however, that drought will return," he wrote, "and, considering the greater needs of that future time, its impact, unless prepared for, will be much greater."

Those words could carry a special resonance now, but it's even scarier given long-range climate change forecasts that Robie wasn't taking into account when he wrote those words. California estimates it will add more than 15 million people between 2010 and 2060, crossing the 50 million people mark in 2049.

"California could lead the nation into renewable energy. You've got the sun. But it would take a 21st century statesman. I guess we'll find out whether Brown's that guy — he could be, freed from the need for political popularity after this next election," McKibben said, calling Brown "a true visionary in many ways, but also a politician. What a fascinating gut check!"

Gleick said that he sometimes gets asked whether climate change is causing the current California drought or other specific weather incidents, and he said that question misses the crucial point: "All of our weather today is influenced by climate change."

As the climate changes and the world warms, that becomes the new normal for California and other regions, affecting all of its weather patterns. "As goes our climate," Gleick said, "so goes our water, and we're not ready." **SFBG**

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Proximities was organized by the Asian Art Museum. Presentation at the Asian Art Museum is made possible with the generous support of Graue Family Foundation, Columbia Foundation and an anonymous donor. Image: Untitled (detail), 2012, by Byron Peters (Canadian, b. 1985). Single-image projection, dimensions variable. Courtesy of the artist.

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#PROXIMITIES

Broken
bodies,

broken lives

BY JOE
FITZGERALD
RODRIGUEZ
joe@sfbg.com

NEWS Motorists driving for rideshare companies have struck and killed pedestrians in San Francisco, even since state regulations were adopted to make these new transportation businesses safer and more accountable to the public.

Four months after the new rules were created, lawsuits from these incidents reveal that the new regulations contain gaping holes that continue to place passengers, pedestrians, and even drivers at risk.

One recent local story started in 2004 in Florida's Monroe County. A vehicle sped down the Overseas Highway at over 100mph. Ever seen the movie *The Fast and the Furious*? It was like that.

In the Florida heat, the car blazed by palm trees and an ocean view, hell bent for Miami. It accelerated as it took a curve, swerving around two vehicles going half its speed. Brazenly passing a traffic control device, the car cut off one more vehicle, then another, and another. Still barreling over 100mph, the driver swerved across the double yellow lines, forcing an oncoming vehicle to veer off the highway.

A traffic snarl put an end to the thrill ride. According to the Monroe County Sheriff's Office incident report, which the Guardian obtained through a records request, driver Syed Muzzafar was accompanied by his wife and three children during his death-defying drive. He told the police officer, "This was just a dumb thing to do. I know I'm wrong."

Muzzafar was booked for reckless driving. Nine years later, he would be booked again in San Francisco for hitting a family as it crossed the street in the Tenderloin.

On New Year's Eve 2013, picking up fares for the tech company Uber, Muzzafar's car struck young Sofia Liu, her mother, Huan Kuang, and brother, Anthony Liu. Six-year-old Sofia did not survive. Her family filed a wrongful death suit against Uber on Jan. 27, and will be represented by attorney Christopher Dolan.

Uber is part of an emerging cast of companies commonly known as rideshares, now legally called Transportation Network Companies (TNCs). The gist of how they operate is this: The company's mobile app

connects a driver with a customer, much like a taxi dispatch. Only a few years old, the TNCs initially operated in a wild west, devoid of regulation. But the California Public Utilities Commission passed rules for TNCs in September with the aim of protecting pedestrians, passengers, and drivers in collisions.

Uber, formed in 2009, has drivers in over 50 cities worldwide and an estimated worth of just over \$3 billion, according to leaked evaluations. But Uber may still be in need of a version 2.0.

The death of the young Sofia Liu, killed by a driver already arrested for reckless driving, shows the state still has a long way to go on the road to regulating rideshares.

NOT MY PROBLEM

When Muzzafar struck the Liu family, he was ferrying customers using the Uber app — but the company disavowed responsibility for the incident.

"We thank law enforcement for the quick release of information," Uber wrote in a blog post the day after Sofia Liu died. "We can confirm that the driver in question was a partner of Uber and that we have deactivated his Uber account. The driver was not providing services on the Uber system during the time of the accident."

But that's a half-truth: Muzzafar was picking up passengers for Uber all night, but because he'd just dropped off a customer, he allegedly ceased being an Uber driver. With no passengers in the vehicle, Uber did not consider him "on the Uber system."

If that sounds like a giant loophole, you'd be right — but it's a legal one, for now.

The new CPUC regulations specify that TNCs must only provide liability insurance when drivers are "in service." The Taxicab Paratransit Association of California is suing to modify those rules, saying the meaning of "in service" was never defined — and it alleges this wording allows companies to disavow responsibility for a driver not carrying passengers at the moment of an accident.

This gaping loophole can also lead to insurance and liability consequences.

"I would guess that's on the order of a \$20 million liability case," Christiane Hayashi, director of

UBER ASKS ITS DRIVERS TO SELF-REPORT FOR BACKGROUND CHECKS (BELOW) — RELYING ON THE HONOR SYSTEM. STANDARD GOVERNMENT BACKGROUND CHECKS USE FINGERPRINT REPORTS, WHICH ARE MORE THOROUGH.

Lax rideshare regulations put drivers, passengers, and pedestrians at risk

Taxi services at the San Francisco Municipal Transit Agency, said of Liu's death. "The question is, who is going to pay for it?"

Muzzafar, and not Uber, may be on the fiscal hook, even though it's unlikely he could cover the family's medical and legal fees on his own.

Though much reporting has focused on TNC drivers' lack of insurance, the collision that killed Sofia Liu on New Year's Eve raises other questions as well. Just how did a driver with a reckless driving record manage to become a partner with Uber in the first place?

CHECKING OUT DRIVERS

The recently drafted CPUC regulations require the TNCs to carry out background checks, a key element for safety. As it turns out, not all background checks are made equal.

Uber hired a private company called Hirease to conduct its checks, the Guardian learned in emails obtained from drivers. While Hirease requires Uber drivers to fill out a form with their personal information, taxi drivers who must register with the city's transportation agency are screened with fingerprinting, Hayashi from the SFMTA told us.

The fingerprint checks make use of the FBI's national criminal database, something a company like Hirease lacks access to (since it isn't a government agency). We called the FBI's background check department, based in West Virginia, to better understand the two methods.

We spoke to a rank and file employee, not a spokesperson, so he declined to give his name. The FBI employee spoke with a twang, and clearly laid out the problems.

The first snag with private background checks are false positives from common names (like John Smith) or stolen identities, he said.

Self-identification is also a problem. "If you're a criminal, you're not going to use your information," the FBI employee said. "What if you were a lady and you were married six times, which name will you use for a background check? Bottom line, fingerprints are exclusive. Names are not."

Another flaw is that while background checks performed for entities like the SFMTA make use of

a federal database that dates back 100 years, California law doesn't allow private background checks to go beyond seven years — and Muzzafar's reckless driving arrest was nine years ago.

"Uber works with Hirease to conduct stringent background checks," Uber spokesperson Andrew Noyes wrote to us via email. "This driver (Muzzafar) had a clean background check when he became an Uber partner."

Hirease and Uber did what they legally could, but the summation of laws and regulations blinded Uber to Muzzafar's background — and nothing in the new CPUC regulations would have prevented this. That may go a long way toward explaining how a man caught recklessly driving with his own family in the car in Florida was driving for Uber the night he struck and killed a child.

Importantly, California law does allow for a taxi driver to have one reckless driving incident, or one count of driving under the influ-

ing to hop from Valencia Street to the Marina District. Driver Bassim Elbatniji responded, and drove the pair down Octavia, where his Prius collided with a Camry.

Herrera suffered a concussion and was knocked unconscious. Kolintzas also suffered a concussion, and they both sustained injuries to their necks and backs, according to court documents.

But when the two sought financial assistance from Uber to cover their medical costs, Uber said it was the driver's responsibility.

"As far as Uber's concerned, their insurance isn't providing any of this," attorney Colleen Li told the Guardian. Li is representing Kolintzas and Herrera in their suit against Uber, which seeks damages to cover their medical bills, which reached "tens of thousands" of dollars, Li told us.

According to a policy published on Uber's website, the company maintains a \$1 million "per incident insurance policy applicable to ride-sharing trips," which is in keeping with requirements under the new CPUC regulations.

Nevertheless, Uber has not stepped up to cover damages in response to a lawsuit arising from

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| *Driver License: <input type="text"/> Select One: <input type="text"/> | - Use your drivers license number (located on your drivers license card - it is one letter followed by 7 numbers) |
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| *Phone: <input type="text"/> - <input type="text"/> - <input type="text"/> ext. <input type="text"/> | - Use the phone number associated with your Uber account |

ence, on his or her record. But as Hayashi told us, stricter background checks make it easier for taxi companies to spot a red flag before making hiring decisions.

The insufficiency of private background checks raises an unsettling question: How many others with reckless driving records or DUIs drive for TNC companies like Uber, Sidecar, and Lyft without the companies' knowledge?

The results of a collision can be severe, as San Francisco's tragic New Year's Eve incident demonstrates. But even those who survive are left with bills that Uber, allegedly, isn't paying.

PAYING NO ONE

Last September, Jason Herrera and Nikolas Kolintzas summoned an Uber driver via smartphone, intend-

a similar incident. Months ago, the Guardian reported on the case of an Uber driver who hit a fire hydrant, which flew through the air and struck Claire Fahrbach, a barista living in San Francisco ("Lawsuit over injury from airborne fire hydrant tests Uber's insurance practices," 8/8/13). She sustained lacerations to her body, a fracture in her lower leg, and multiple herniated discs, according to her lawsuit against Uber.

Her medical bills and injuries destroyed her dreams of living in San Francisco, and she moved home with her parents in North Carolina to recover. Her lawyer, Doug Atkinson, told us Uber still hasn't paid for his client's medical services.

"They're still denying they have any liability for the driver," he said. "They said they wouldn't fight the

CPUC ruling, but in our case they obviously are.”

But the hydrant also sprouted a geyser that flooded a nearby business, Rare Device, and the apartment building above it. “It was horrible. Our store flooded, we lost a bunch of inventory,” Rare Device’s owner, Giselle Gyalzen, told us.

Her insurance covered the damage, but she’s still trying to recover the deductible from Uber.

Uber directed the lawyers to its terms of service, which tell people up front that they won’t cover anything: “Uber under no circumstance accepts liability in connection with and/or arising from the transportation services provided by the Transportation Provider or any acts, action, behavior, conduct, and/or negligence on the part of the Transportation Provider.”

Meanwhile, the drivers also find themselves in a bind when it comes to obtaining insurance. Given the lack of clarity, state agencies have opted to alert TNC drivers that they’re going without a safety net.

On its website, the California Department of Insurance posted a notice warning, “TNCs are not required to have medical payments coverage, comprehensive, collision, uninsured/underinsured motorist coverage or other optional coverages.” It goes on to explain that TNCs’ liability policies aren’t required to cover bodily injury to the drivers, damages to the drivers’ cars, or damage and injuries caused by an uninsured or underinsured motorist.

And as the Guardian previously reported (“Driven to Take Risks,” 8/6/13), rideshare drivers don’t qualify for commercial insurance since their vehicles are registered as private automobiles, yet insurance companies won’t grant complete insurance coverage to TNC drivers since it’s considered an insufficient safeguard against risk.

Notably, limo drivers who also work for Uber (and get commercial insurance through those companies) don’t have this problem — just those using Uber or other rideshare apps as independent contractors. Taxi drivers are also eligible for commercial coverage.

Is there any way for an independent TNC driver to legally insure him/herself on the road? “Not that I’m aware of,” said Patrick Storm, a spokesperson for the Department of Insurance.

FIXING SAFETY

Paul Marron is an attorney for the Taxicab Paratransit Association of California, the group suing the CPUC to tighten up its regulations. In his view, a key test of the new CPUC reg-

ulations is whether they’re enforced — and with a bare bones staff, enforcement is likely to be anemic.

“The CPUC does not have the adequate resources to regulate (transportation) safety statewide,” he told us.

As a lawyer for taxi interests competing against rideshares, Marron obviously has skin in the game, so we looked at the numbers.

We compared the staff counts of the SFMTA, the CPUC, and for some perspective, the New York City Taxi Commission.

The SFMTA has 15 employees who oversee San Francisco’s 1,850 taxi cabs. That’s one staff person for every 123 cabs in the city. The NYC Taxi Commission’s staff of 569 oversees 94,500 taxis, town cars and similar liveries, according to their posted annual report. Though the numbers are greater than San Francisco, the ratio is similar: One staff person for every 166 vehicles.

Now for the CPUC. Though it is now tasked with overseeing “ride-share” TNC vehicles, the agency is also responsible for regulating limos and town cars statewide. Public documents obtained by the Guardian show it oversees 1,900 liveries in the Bay Area, and though there are no official numbers, there are an estimated 3,000 rideshare drivers in the city, according to data compiled by the San Francisco Cab Driver’s Association.

The CPUC has a staff of six based in San Francisco, responsible for overseeing an estimated 4,900 vehicles. That leaves the CPUC with one staffer for every 700 vehicles, a ratio wildly out of sync with other vehicle safety regulators.

Hayashi pleaded with the CPUC to allow cities to regulate rideshares on the local level, saying, “You don’t even have the resources to monitor this stuff.”

Sup. Eric Mar met repeatedly with the SFMTA over these concerns, and will hold a February hearing to get to the heart of the safety culture around San Francisco’s TNC rideshares.

CPUC spokesperson Christopher Chow defended its safety regulations and enforcement. “We can clarify or modify our TNC requirements, if needed, particularly the insurance requirements, as we see how the TNCs attempt to comply with the decision’s directives,” Chow wrote in an email. “If we believe there are any issues that should be addressed, we will take action.”

But as things stand, Claire Fahrbach, Giselle Gyalzen, Jason Herrera, Nikolas Kolintas and the family of Sofia Liu are all waiting for that action. **SFBG**

Reed Nelson contributed to this report.

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'TALE OF TWO DAVIDS' ELEVATES CAMPOS

David Campos presented "a tale of two Davids" Jan. 23 in his first debate with David Chiu in their race to replace Assemblymember Tom Ammiano in AD17, contrasting his solid progressive record against Chiu's more pragmatic approach. Chiu reinforced the narrative by repeatedly touting his "effectiveness" and record at City Hall.

So the question that may decide the race is whether the corporate-friendly "jobs agenda" that Chiu has pursued with Mayor Ed Lee — an approach that is now triggering a political backlash as evictions and gentrification rage — is popular with voters. It wasn't with the San Francisco Young Democrats, which sponsored the debate in the Main Library and then voted to endorse Campos.

Campos brought the fire from the beginning, chiding Chiu for his chummy relationship with the San Francisco Chamber of Commerce and offering English and Spanish translations of the saying, "Tell me who you walk with and I'll tell you who you are."

Chiu tried to focus on his record and political skills — "We need an Assembly person who is effective at getting things done," Chiu said — but he seemed weary and thrown off balance by Campos' well-delivered ideological jabs.

"I'm surprised as a tenant you would support the demolition of 1,500 rent-controlled units at Parkmerced," Campos said after Chiu identified with struggling renters. And when Chiu touted the condo conversion moratorium deal he cut, Campos said, "There doesn't have to be a lobbying effort by tenant groups to get me to do the right thing."

As Chiu listed his legislative accomplishments, Campos said, "I have a different definition of effectiveness," criticizing Chiu for supporting Twitter's \$22 million tax break and other pro-business policies.

Chiu finally got testy and defensive, accusing Campos of also taking money from developers and corporations and with practicing divisive politics. "I do think the people in San Francisco are sick of these attacks," Chiu said, and then indignantly offering, "I'm in nobody's pocket."

But Campos maintained both his narrative and his composure, calling Chiu out for crafting a watered-down alternative to Campos' legislation requiring restaurants to comply with the Health Care Security Ordinance in paying for their employees' health

coverage and ensuring all surcharges tacked onto customers' bill go to employees.

"You co-sponsored [the Campos legislation] then changed your mind when the Chamber told you," Campos said.

When moderator Marisa Lagos from the Chronicle asked the two candidates whether they supported the deal that Mayor Lee cut with tech companies to charge \$1 per bus stop for the "Google buses," which the SFMTA board rubber-stamped this week, Chiu said, "I don't think \$1 per stop is enough."

Campos pounced, citing Chiu's support for the deal and quotes in a press release that the Mayor's Office put out and his absence from the SFMTA meeting where Campos publicly called for a better deal for the city. "It's one thing to say it here and it's another thing to say it at City Hall," Campos said, continuing the offensive by returning to Chiu's sponsorship of the Twitter tax break, which disappeared from Chiu's campaign page as the issue has turned toxic recently. "I think you know that was a mistake," Campos said.

Chiu didn't respond, choosing instead to emphasize the contrast between his insider role at City Hall and Campos' identification with the activists. "I'm trying to work behind the scenes and get things done, he's grandstanding before the cameras," Chiu said.

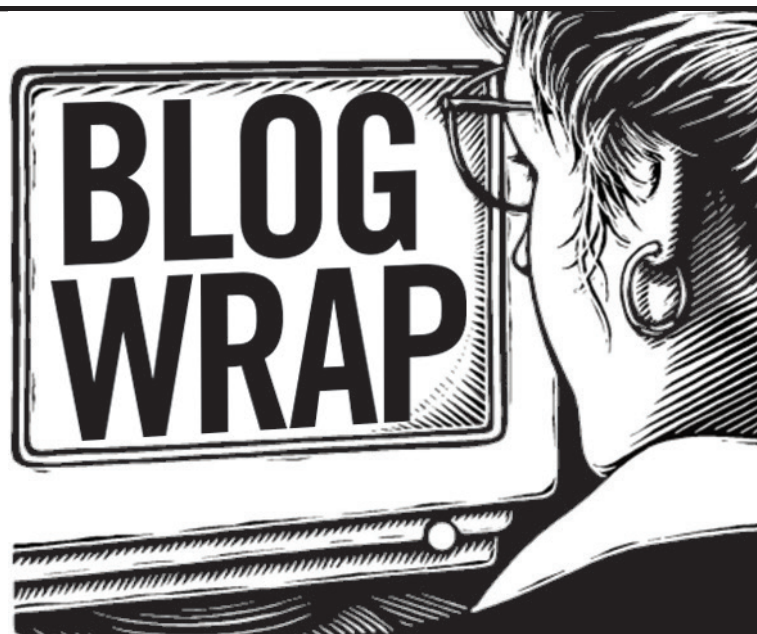
Campos extended his "tale of two Davids" narrative, charging that there are two David Chius: the candidate first elected with progressive support in 2008, and the calculating politician who works with the moderates and the business community to advance his interests.

"Which David Chiu is going to go to Sacramento?" Campos asked.

Chiu tried to bridge the gulf between his progressive and pragmatic selves: "In 2008 I said I believed it's progressive for us to be creating jobs and building housing." Campos used his closing to say, "This campaign is about taking our city back, it's about protecting the heart of San Francisco." (Steven T. Jones)

SFMTA APPROVES TECH SHUTTLE PLAN

The San Francisco Municipal Transportation Agency Board of Directors approved a pilot program Jan. 21 that allows operators of private commuter shuttles to use public bus stops, something they've been doing illegally for years on a very



predictable basis.

The program will establish an "approved network" of 200 designated San Francisco stops where private shuttles may pick up and drop off passengers. It will issue permits and identifying placards to the private buses and require them to adhere to certain set of rules, like yielding to Muni buses if they approach the stop at the same time. (There's already a Curb Priority Law stating that any vehicles not operated by Muni will be fined \$271 for blocking a bus zone. But the city has chosen to ignore that law when it comes to private commuter shuttles.)

Finally, the program will charge shuttle operators \$1 per stop per day, which seeks to cover the costs of the program implementation and no more. The meeting drew a very high turnout that included the protesters who have been blockading the buses, Google employees, private commuter shuttle drivers, and residents of various San Francisco neighborhoods.

Sup. Scott Wiener said at the meeting he was fully supportive of the pilot program, which was developed over the course of many months in collaboration with tech companies who operate the shuttles.

"These shuttles are providing a valuable service," Wiener said. He said he was sensitive to widespread "frustration and anxiety" around the high cost of housing and rising evictions, but thought it was unfair to blame tech workers: "We need to stop demonizing these shuttles and these tech workers."

Then Sup. David Campos addressed the board. "I think it's really important for us to have a dialogue to find common ground," Campos said, adding that pushing shuttle riders into private automobiles was not a good outcome. But he also urged the SFMTA board to send the proposal back to the

drawing board: "It's a proposal that simply does not go far enough."

Campos was also critical of the SFMTA's process of studying the growing private shuttle problem for years and drafting a proposal in collaboration with members of the tech community, with Campos pointing out, "Public input is being sought after the fact." (Rebecca Bowe)

BUS PLAN IGNORES REAL COST

Many community members have criticized the new \$1 per stop tech shuttle fee as being too low, but city officials say their hands are tied by a state law prohibiting them from charging any more than that.

Yet under Proposition 218 — the state law that limits local governments' ability to impose new fees — the city has more discretion about how to calculate "cost recovery" than officials have let on.

"Prop. 218 is part of a legal scheme that doesn't so much limit how we calculate cost recovery," San Francisco City Attorney's Office spokesperson Gabriel Zitrin told us, "but limits the city to cost recovery."

At the Jan. 21 SFMTA meeting, Project Manager Carli Paine explained how her team had arrived at the \$1 per stop, per day fee amount.

"We identified everything it would take to implement this program," Paine said. After identifying all the program components, the agency "took the number of stop events and came up with a 'per stop event' cost... The kinds of costs we included are upfront costs, ongoing program costs."

Under Prop. 218, however, the SFMTA could determine whether there are other costs associated with

allowing private commuter shuttles to use public transportation infrastructure, beyond just the cost of issuing and enforcing permits and placards.

Zitrin said the city can identify any costs not already being recovered elsewhere. If shuttles' use of public bus stops cause transit delays, for instance, what are the costs associated with those delays? More overtime pay for bus drivers?

Low-income kids getting to school late and missing breakfast? What's the cost of that?

If rents rise in neighborhoods located along the shuttle routes (and studies show they do), what are the associated costs of that phenomenon? What's the cost of displacement resulting from those higher rents? (Rebecca Bowe)

RISE UP

WEDNESDAY 29

"FLYING PAPER" FILM SCREENING AND DISCUSSION

Mission Cultural Center, 2868 Mission, SF. www.missionculturalcenter.org. 7pm, \$5 – \$20 sliding scale. "Flying Paper" is the uplifting story of Palestinian children in Gaza on a quest to shatter the Guinness World Record for the most kites ever flown. It showcases the creative resilience of these children despite the difficult realities in their daily lives. The film was co-produced with young Palestinians in Gaza, trained by the filmmakers through a youth media program called Voices Beyond Walls. Featuring a discussion with co-director Roger Hill.

"WE ARE PALESTINE" FILM SCREENING

ANSWER Coalition Office, 2969 Mission, SF. www.ANSWERSf.org. 7-8:30pm, \$5 – \$10 donation (no one turned away for lack of funds.) "We are Palestinian" was filmed in 1973 and includes an excellent chronology of events leading to the establishment of Israel by using rare historical footage. The film also explains the role of Britain and the US in establishing and supporting the Israeli state, and documents the resistance by the Palestinian people against settlement and expulsion. A discussion will follow the film led by Richard Becker, author of "Palestine, Israel and the US Empire."

FRIDAY 31

INTERNATIONAL DAY OF ACTION AGAINST CORPORATE GLOBALIZATION

San Francisco Federal Building, 90 Seventh St, SF. www.tradejustice.ca/tpp/jan31. 4:30pm, free. Join a broad coalition of community, environmental and social justice groups in protest against Fast Track and the Trans-Pacific Partnership, a trade deal that has been described as "NAFTA on steroids." Protesters will meet at Congresswoman Pelosi's office, then peacefully march to Senator Feinstein's office at One Post, SF.

SATURDAY 1

UNA PLAZA PARA LA COMUNIDAD/ A PLAZA FOR THE COMMUNITY

Sixteenth and Mission BART Plaza. 1-3pm, free. This gathering, hosted by The Plaza 16 Coalition/La Plaza 16 Coalición, is being called to advocate for the use of the 1979 Mission SF site to supply much-needed affordable housing for the neighborhood, as well as more public spaces and a local ecosystem of mom and pop business that can meet the needs of the neighborhood. The coalition says that the proposed \$82 million development with 351 housing units does not meet the need for affordable housing.

SUNDAY 2

WHAT'S HAPPENING TO CCSF?

Niebyl-Proctor Marxist Library, 6501 Telegraph, Oakl. Gene Ruyle (510) 428-1578. 10:30am-12:30pm, free but donations are welcomed. CCSF has been under extreme pressure from a private accrediting agency that is threatening to close the college. Rick Baum, a part-time instructor of Political Science at CCSF for over 15 years, will give an overview of the current situation that CCSF is facing, and answer questions. **SFBG**



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ANM 105 Computer Animation Production
ANM 180 Introduction to Animation Principles & Techniques
ANM 203 Preproduction Principles*
ANM 256 VFX: Cinematography**

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ARCHITECTURE

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ARH 180 2D Digital Visual Media

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FA 144 Etching 1/Intaglio**
FA 241 Book Arts 1

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FASCU 150 Animal Sculpture*
FASCU 231 Ceramics Sculpture 1*
FASCU 234 Head and Figure Sculpture 1
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FASCU 361 Glaze Technology*
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FSH 119 Fabric and Fiber Technology
FSH 120 Fashion Color & Design
FSH 145 Fashion Marketing 1
FSH 164 Fashion Sewing Techniques
FSH 184 Styling
FSH 188 Editorial Makeup & Hair Styling*
FSH 244 History of Fashion
FSH 311 Millinery*
FSH 357 Retail Store Management**

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GAM 110 Elements of Game Design
GAM 115 Elements of Scripting*
GAM 131 History of Gaming

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LA 161 Golden Section/Sacred Geometry
LA 172 Creative Astronomy for Visual Artists*
LA 175 Astronomy in the New Millennium
LA 182 Genres in Film**
LA 200 Introduction to Computer Programming*
LA 233 Physiology, Health & Nutrition
LA 255 College Math
LA 260 French 1: Basic Grammar & Speech
LA 263 Beginning Chinese
LA 267 Italian 1: Basic Grammar & Speech
LA 268 Spanish 1: Basic Grammar & Speech
LA 285 Gestures & Emotions in Art
LA 289 Tune into the Tube: History of Television**
LA 382 Film History 3: Contemporary Cinema*
LA 388 Survey of Asian Cinema*

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LAN 193 Landscape Drawing & Drafting*

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 PHOTO COURTESY OF DELISE

Horsing around

BY MARCIA GAGLIARDI
 culture@sfbg.com

TABLEHOPPING The Lunar New Year is here, and it's time to feast. Plus: powerhouse pop-ups, sandwich shops rising from the ashes, and more.

CHOW NOW
 What's that galloping sound? It's the Year of the Horse, breaking away Fri/31! In honor of the Lunar New Year, you'll find special menus all over town, with all kinds of symbolic dishes to help ensure you have a year of prosperity, long life, good health, and cash money. If you can get a posse together, head over to **M.Y. China** (Westfield Centre, 845 Market, Fourth floor, www.mychinasf.com) for its Chinese New Year banquet menu: You can go for the Fisherman's Wharf (\$388 for five people/ \$688 for 10) or the Treasure Island (\$488 for five/ \$888 for 10), with dishes like crazy-delicious jasmine tea-smoked sea bass, forbidden rice, and kung pao crab — or stir-fried lobster if you pony up, ha-ha, for the Treasure Island. Available through

Friday, Feb. 21.
 Every time I dine at **Butterfly** (Pier 33, SF. www.butterflysf.com) for the Lunar New Year menu, I waddle out of there like a Peking duck. Chef-owner Rob Lam is completely bonkers for crab, so you'll find a menu fully loaded with dishes like crab and fried uni hand rolls (uh huh), crab jook with a sous vide egg (trust, I want this more than once a year), orange chile crab, and more. The menu is \$75, tax and tip not included, and runs through the month of February.
 More on the Vietnamese tip is the Lunar New Year brunch that the **Rice Paper Scissors** ladies are putting on Saturday, Feb. 1 at Brick and Mortar (1710 Mission, SF. www.ricepaperscissors.com). Start your day with steamed buns, pho, claypots, and mooncakes (of course). 11am–3pm, cash only.
 The talented team at **Delise Dessert Café** (327 Bay, SF. www.delisesf.com) annually bakes up Peking duck scones in honor of the Lunar New Year. You can pick some up over the next couple weeks, plus special treats like a

CONTINUES ON PAGE 16 >>



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HORSING AROUND

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black sesame macaron with red bean filling, along with honey-chrysanthemum ice cream and pomegranate oolong sorbet. YES.

BALLIN' ON A BUDGET

Some pop-ups are better deals than others, especially when the cooks know what the hell they're doing. That is definitely the case with Eddie Lau (behind the for-

mer Dux pop-up, The Summit, Poleng Lounge, Orson), who is hosting an upcoming dinner with Luis Villavelazquez (Les Éléments Pâtisserie) called **Fortress: Solitude and San Francisco**. They'll be taking over 20th Century Café (198 Gough, SF.), a damn cute space in Hayes Valley, on Sunday, Feb. 9: Take your pick of seatings at 6:30pm or 8:30pm. For \$60 (gratuity included), you'll get multiple courses of dishes like Dux poutine, vadouvan curry,

and Dungeness on capellini, and there's some tripe and chorizo on there too. Dessert wraps it all up with a black truffle, burnt cinnamon, and cocoa nib number. Plus you can get beverage pairings for \$20. Tickets and more info at www.fortress-sf.com.

Comebacks can be so sweet, especially when it's the locally beloved — especially by vegetarians — sandwich establishment, **Estela's** (250 Fillmore, SF. 415-553-6068), which was displaced

by that nasty fire in the Lower Haight in September of 2011. Just like its neighbor, Three Twins Ice Cream, Estela's is back in biz and slinging hefty sammies. Hours are Mon–Thu 7am–5pm and Fri–Sat 7am–4pm.

Looking for a new pod o' food trucks? During the week in SoMa, you'll find **G Food Lounge** (431 Second St, SF. www.gfoodlounge.com), complete with breakfast options — sweet! — seating at tables, free Wi-Fi, and comfy

couches. How civilized. Trucks like Curry Up Now, Sunrise Deli, Doc's of the Bay, and Frozen Kuhsterd are all in the mix. Please stand by, because beer and wine will be added soon. Hours are Mon–Fri 7am–9pm. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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WEDNESDAY/29

YUCK

The year 2013 was a tumultuous one for this London indie outfit. It recorded and released its sophomore album within a matter of



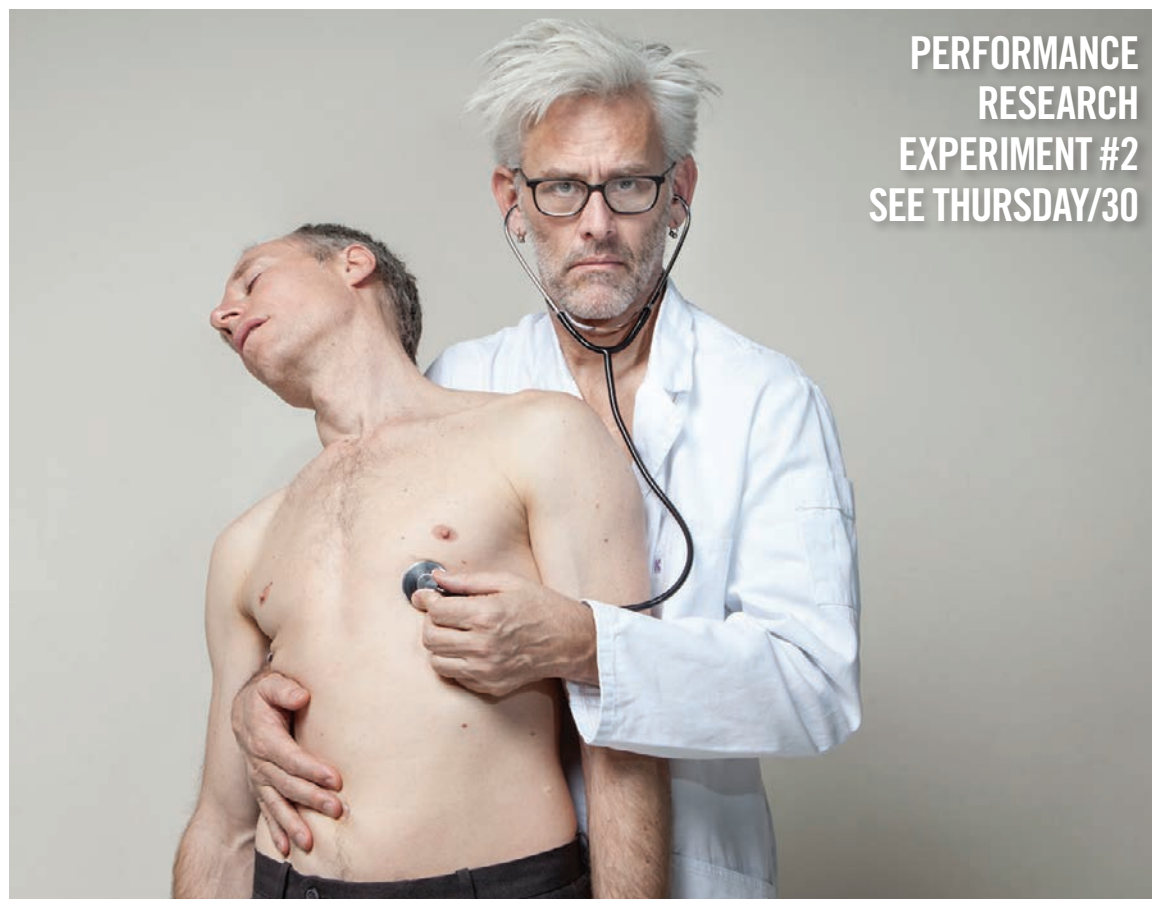
months, simultaneously announcing the record and frontman Daniel Blumberg's departure from the band. This was a surprising turn of events for a band that should have been basking in the afterglow of the critical success of its 2011 debut, not to mention universal adoration by both music journalists and the blogosphere. Instead of disbanding or recruiting a new vocalist, guitarist Max Bloom has stepped up to the mic and taken a turn from its shoegazing debut to embrace other forms of alternative rock, but don't worry — the band still sounds like it emerged from a time capsule buried in 1997. (Haley Zaremba)

With GRMLN, The She's
8pm, \$15
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628 Divisadero, SF
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www.theindependentsf.com

THURSDAY/30

PERFORMANCE RESEARCH EXPERIMENT #2

It sounds deceptively dry, but "Performance Research Experiment #2" is a fairly accurate description of what Jess Curtis and his partners will show this weekend: It's simultaneously a show and a scientific inquiry of what a performance does to a viewer — like it or not. Some of it will be sheer fun, some of it



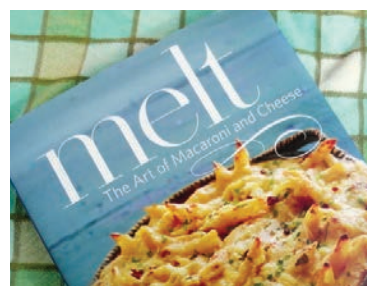
puzzling, and some of it difficult to watch. Curtis admits that the experience can be "intense." The work — about a dozen two-minute episodes performed by Curtis and his partner on stage Joerg Mueller with media artist Yoann Trelu — raises fascinating questions about our bodies' involuntary responses to what comes at them. This performance shows that science and art, contrary to common assumptions, can in fact inhabit the same universe. (Rita Felciano)

Jan. 30-Feb.1, 8pm, \$15-20
Joe Goode Annex
499, Alabamba St. SF
www.brownpapertickets.com/event/537659

"MELT: THE ART OF MACARONI AND CHEESE"

Oakland food writer and chef Stephanie Stiavetti has gone and done something we were all waiting for: made our near-constant urge to eat only macaroni and cheese for dinner seem like a reasonable, adult thing to do. Her new cookbook marries the sophistication of handcrafted artisan cheeses from around the world with the simple joy produced only by the smell of perfectly browned,

parmesan-covered pasta filling your kitchen. There are classic recipes, to be sure; there's also an entire roasted pumpkin stuffed with Italian sausage, pasta, and



fontina. She'll talk all things mac-and-cheesy at this reading, and of course — don't forget your Lactaid — she'll be bringing samples. (Emma Silvers)

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FRIDAY/31

JEAN-LUC GODARD: EXPECT EVERYTHING FROM CINEMA

We know him best for his 1959

black-and-white debut *Breathless*, a genre-changing film that came to epitomize the French New Wave with its philosophical angst, tender tragedies, and haphazard American-Western heroism — all set in Paris of the '60s, with recklessness, heavy eyeliner, and a rejection of the traditional love story. Yet Jean-Luc Godard produced a number of works, and when viewed together they form an inventive collection, to say the least. Beginning Jan. 31, BAM/PFA will screen Godard's shorts and features in the film series "Expect Everything From Cinema," allowing Godard die-hards and



New Wave newbies the chance to see his films on the big screen, and begin to recognize characteristics of his work on a continuum, from subversive political messages to his ambiguo-

ous-realism style. (Kaylen Baker)

Times vary per week, visit BAMPFA website for details, \$9.50

Pacific Film Archive Theater
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www.bampfa.berkeley.edu

DIRTY HARRY

Of all of Clint Eastwood's many iconic film roles, that of rogue San Francisco Police Detective Harry Callahan in 1971's *Dirty Harry* is perhaps the most indelible. Shot on location throughout the city and Marin County, the film mixed the traditional cop drama with a harsh and gritty approach, incorporating then-recent events such as the Zodiac into the script about a serial killer terrorizing the populace. Here's your chance to cheer on one of the most famous — but misquoted — lines in film history: "You've got to ask yourself one question: 'Do I feel lucky?'" Well, do ya, punk?!" Feature preceded by cartoons, newsreels, games, and more. (Sean McCourt)

8pm, \$5
Paramount Theatre
2025 Broadway, Oakland
(510) 465-6400
www.paramounttheatre.com

SATURDAY/1

REGGIE AND THE FULL EFFECT

For a guy who played with classic emo outfits like the Get Up Kids and My Chemical Romance, Kansas City's James Dewees sure seems like a happy guy. His solo act, Reggie and the Full Effect, is the polar opposite of Dewees' other musical endeavors. This bizarre and completely hilarious side project bounces back and forth between genres as varied as hardcore, emo pop, and bluegrass, sporting song titles like "Happy Chickens" and "Revenge is a Dish Best Served at Park Chan-Wook's." Though Dewees hit the road for a farewell tour in 2008, he's back this year with a new album (thanks, Kickstarter) and his first solo tour in half a decade. The only thing to expect from this show is the unexpected. And trust us, the unexpected is very, very

CONTINUES ON PAGE 18 >>

SATURDAY/1

CONT>>

entertaining. (Zaremba)

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MILLENNIUM FILM JOURNAL: 35TH ANNIVERSARY CELEBRATION

Sprung from the still-vital Millennium Film Workshop, which had its edgy beginnings in New York City's fertile 1960s Lower East Side scene, the bi-annual Millennium Film Journal has been studying and celebrating avant-garde film since 1978 (and has since expanded to include video and works in other mediums, too). This San Francisco



Cinematheque presentation welcomes current editor Grahame Weinbren to celebrate the publication's 58th issue with a program of film and video by Stella Brennan, Catherine Elwes, and others, as well as a slideshow that looks back through its long and varied history on the printed page. (Cheryl Eddy) 7:30pm, \$6-\$10

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www.sfcinematheque.org

SUNDAY/2

THE FOURTH ANNUAL SUPER BOWL: MEN IN TIGHTS

If you'd rather do your taxes than watch three hours of football this weekend, join SF Indiefest at the Roxie for the Fourth Annual Super Bowl: Men in Tights comedy show — "Come for the comedy, stay for the commercials." Indiefest's *SportsSweater* comedians will provide hysterical (and most likely incorrect) play-by-play commentary, raunchy sketches, and general debauchery



REGGIE AND THE FULL EFFECT SEE SATURDAY/1

while the game plays on Roxie's big screen. Ad junkies rejoice, as the only untouched part of the Superbowl comes every 15 minutes. Watch America's top-notch commercials uninterrupted by the horde of jokesters. And what Sunday football viewing is complete without beer, wine, bloodies, and snacks? Tickets benefit the Roxie Theater and IndieFest. (Laura Childs)

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www.roxie.com

THE TOASTERS

Everything has changed since 1981. The Soviet Union has fallen, the Internet has taken over the world, smartphones have taken over our brains, and no one listens to Kim Carnes. One thing, however, has stayed completely, unflaggingly consistent: New York's checker-caped crusaders of third-wave ska. Thirty-three years, nine albums, and 40 lineup changes later, the Toasters are still skanking. Though they haven't released a new record since 2007, these ska kings have been touring nearly constantly for three decades. If you're looking for up-and-coming, hip, or new and different, this is not the show for you. But if you're looking for an absolute blast with some well-practiced dudes who know how

to put on a show better than just about anyone, you definitely want to be at the Gilman tonight. (Haley Zaremba)

With Monkey, Jokes for Feelings, The Skunkadelics, Skank Bank

5pm, \$10

924 Gilman, Berkeley

(510) 524-8180

www.924gilman.org

GROUNDHOG DAY

If you're among the grouchy, local Niners fans looking for something else to do this Sunday, why not enjoy the uniquely brilliant 1993 comedy *Groundhog Day* screening on the holiday itself? The cult classic stars Bill Murray as a cantankerous TV reporter who is grudgingly sent to cover the annual proceedings in Punxsutawney, Pa., only to be trapped in a mysterious time loop



where he is forced to repeat the same day, over and over again. Following his journey, going from

annoyed and suicidal to finally embracing life and love, this funny and touching film was added to the National Film Registry in 2006. (Sean McCourt)

2pm, \$8-\$8.50

CineArts @ Empire Theater

85 West Portal, SF

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www.cinemark.com

MONDAY/3

BURROUGHS AT 100: THE FILMS OF WILLIAM S. BURROUGHS

William S. Burroughs is best known for his powers with the written word. Specifically, his tendency to do terrible, wonderful, innovative, influential, shocking and heroin-laced things with it over the course of 18 novels, six collections of short stories, and four collections of essays. His work in films, however — the result of collaboration with artist Brion Gysin and filmmaker Anthony Balch at the Beat Hotel in Paris — showcases an entirely new side to the writer, who was interested in the ways visual art could adapt his "cut-up" method and other themes in his writing. Part of City Lights' celebration of Burrough's 100th birthday, the films *Towers*

Open Fire, *The Cut-Ups*, and *Bill and Tony* will be screened with commentary by Burrough's friend, filmmaker, and film historian Mindaugis Bagdon. (Emma Silvers)

8pm, free

City Lights Bookstore

261 Columbus, SF

www.citylights.com

TUESDAY/4

FROM RUSSIA WITHOUT LOVE: THE 2014 WINTER OLYMPICS AND HUMAN RIGHTS IN RUSSIA

Two good things, at least, that have come from the worldwide outrage at the horrifying persecution of homosexuals going on right now in Russia: a wake-up call that, despite many encouraging gains, us LGBTs are far from out of the woods yet. (The other good thing? Tons of hilarious memes of Putin in drag. Oh, and also we discovered which vodkas were actually Russian, so we could boycott them.) This discussion with educators and advocates will discuss the treatment of Russian homosexuals and queer athletes and spectators in the shadow of the upcoming Winter Olympic



Games in Sochi. The panel includes Dr. Krista Hanson, SFSU professor of Russian culture, and Helen Carroll, sports project director at the National Center for Lesbian Rights. (Marke B.)

5:30pm, \$8-\$20

Commonwealth Club

595 Market, SF

www.commonwealthclub.org **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL “Why are some songs so perfect in a way that never happens again in our lives? What is it about music and being older than 12 but younger than 20?”

Those are the lines of narration capping the final panel of one of my favorite Lynda Barry comic strips, an autobiographical story in her collection *One Hundred Demons*. In it, our teenaged protagonist is lying in bed, staring at the ceiling, listening to the radio in a manner immediately recognizable to anyone who has ever been a teenager. The mood is: I am surely feeling feelings and thinking thoughts no one ever has before. As I recall, this is what being a teenager is. Every emotion, positive or negative, however fleeting, is all-consuming, and often you have no choice but to lie in your room, crushed by the weight of it, headphones drowning out the world. The idea that “this too shall pass” is impossible to understand, because you can’t even see past the math test you’re surely going to flunk tomorrow, or that guy in biology who barely knows your name. This is why teenagers always seem so sluggish: That shit’s exhausting.

Ask any teenager what helps them get through it — and I realize I’m starting to sound like adolescence is an inevitable six-year-long disease of sorts, or perhaps a heroin detox you kind of just have to sweat through, but whatever, it kind of is — and near the top of the list, I bet you’ll find music.

“I would have ended up as a drug dealer, no question,” says **John Vanderslice**, the musician-producer-owner of SF’s storied Tiny Telephone Studios, of what he might have become without music as a young person. “I would currently be residing in prison.”

Lucky for him, “My mother forced me by gunpoint to take piano lessons,” he says. “And this was the dirty South. I was in public schools, where the arts meant, you know, coloring. But I got really interested in music, and that became a huge open door for me. I think it would have been a lot tougher to do what I do now if I hadn’t had that music theory kind of shoved in to my brain when I was seven, eight, nine years old, even if I didn’t know it was happening at the time.”

Vanderslice is just one in a who’s who of Bay Area artists who were invited to think about what music meant to them when they were young — how and when and which music shaped their formative years — in preparation for a Jan. 31 show celebrating the fifth anniversary of



VANDERSLICE/CHOI PHOTO BY AUTUMN DE WILDE

Young at heart

The Magik*Magik orchestra gets nostalgic for childhood — at the ripe old age of 5

the **Magik*Magik Orchestra** at the Fox Theater in Oakland. The orchestra, a group of more than 50 musicians who have provided “made-to-order” support on records and tours with **Death Cab for Cutie**, **Zola Jesus**, **How to Dress Well**, and **Nick Cave**, to name a few, is raising money for Magik For Kids, their nonprofit arm that throws hands-on music education events for school-aged kids in the Bay Area.

“When We Were Young,” presented by Noise Pop, will showcase bands — **Nicki Bluhm and the Gramblers**, the **Dodos**, **Geographer**, and a dozen others — collaborating with a 30-piece orchestra and the 30-piece **Pacific Boychoir** on songs that the artists themselves selected. The prompt: Pick a tune from your childhood that’s close to your heart.

“It was really interesting to see what people chose — I was expecting more ’80s given the age range, but you realize you’re not always listening to what’s new when you’re little,” says arranger, conductor and Magik*Magik founder Minna Choi, a Berkeley-born, classically trained 32-year-old colleague refer to as a dynamo. (Vanderslice — who will be performing a Simon and Garfunkel song — agreed to Magik*Magik becoming the house band at Tiny Telephone after Choi cold-emailed him five years ago: “Minna’s the kind

of person who can and will do absolutely anything she wants to do.”) Choi will conduct most of the show, with Michael Morgan, conductor of the Oakland East Bay Symphony, appearing on a couple pieces.

In designing music programming for children, says Choi, “We’re trying to create ways to expose younger kids not only to music, but to a music career and what that looks like.” The orchestra has organized instrument



“petting zoos,” taught kids to build their own string instruments, and run a summer camp where children learn to conduct. For this show, many players in the orchestra teach private music lessons, and had to cancel some in order to rehearse for the show.

“But the point of this show is music education,” says Choi. “So we came up with a kind of ‘Bring your student to Magik work’ day and had them reach back out to parents saying ‘I can’t do a traditional violin lesson Tuesday, but you’re welcome to bring your son or daughter to the studio, we’ll have it set up for them’... there’s so much to learn there, wheth-

CLOCKWISE FROM LEFT:
JOHN VANDERSLICE AND MINNA CHOI, MAGIK FOR KIDS, AND DIANA GAMEROS

er it’s rehearsal technique, or just how to communicate when you’re working with 40 other people.”

Diana Gameros, a staple of the Mission’s indie-folk scene — she’s been called “the Latin Feist” — chose an original song from her most recent album, a song she wrote for her hometown of Juarez, Mexico.



“I grew up listening to very traditional Mexican songs, because my grandparents lived on a little farm and that was what there was,” she recalls. “And I didn’t like it when I was young. I wanted to be hip, I wanted to be cool. I liked really poppy songs, which you could hear on the radio because we were so close to the border. What was that band that sang ‘I Saw the Sign’? That’s what I wanted.”

She moved to the States as a teenager, and began writing songs as a young adult. And that’s when she realized that the traditional Mexican music she’d disliked as a child “was embedded in me...it’s in my blood.” She chose “Juarez” for this show in part because it’s written from a mother’s perspective: “If I had children, this is a song for them — explaining the realities of Juarez, the violence, but also talking to them about what’s possible, about dreams and the hope we should have regardless of problems,” she says.

“I was just honored to be asked to be part of this show, honestly. It’s going to be a magical night.”

A handful of **scattered thoughts**, while we’re on the topic of music that helped when you needed to lie on your bed blasting music through a Walkman:

- Green Day’s *Dookie* was released Feb. 1, 1994 — 20 years ago this Saturday.

- I’ve listened to that album from start to finish more recently and more frequently as an adult than I should perhaps admit. If “When I Come Around” starts on the radio when I’m driving, I will turn it all the way up.

- Miley Cyrus. Skrillex.

- My grandfather, in the last stages of Alzheimer’s at age 95 and unable to remember family members’ names straight, would sing along if you brought him tapes of Big Band songs from the 1930s.

- Sherman Alexie: “Your generation’s music isn’t better than any others. It’s just inextricably linked to your youth.” **SFBG**

Make-Out Room



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MUSIC - COCKTAILS - POOL

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citi

MUSIC

IN THE STUDIO: AMANDA GUEST (CENTER); DJS ON THE AIR (RIGHT) FROM LEFT, KATIE KOPACZ, MARISA BREALL, AND GREGORY HILL, AKA DJ COOL GREG GUARDIAN PHOTOS BY ERIN CONGER



BY AMBER SCHADEWALD
arts@sfbg.com

MUSIC Being a radio DJ in 2014 feels oddly radical. "What do you mean 'radio'?" people ask, totally perplexed, when I tell them what I do. It's an independent station on the Internets, I tell them. "Can I call in?" is, without fail, their next question. Not exactly, I say, but we can tweet. It's not your grandfather's radio, but the perks are all there.

Web or dial, radio at a very basic level is transmission and reception. No doubt DJing now is physically different from my days on college radio — for starters, 2005 meant I was still fumbling with stacks upon stacks of CDs. Sometimes that shit would skip. Sometimes the play button would stick. Once I lost a disc under the desk and that was that — no more Brother Ali.

As a young college pup, I started as most do — manning a graveyard shift that allowed for the inevitable fuck-ups all newbies make: leaving the mic on while you sing to yourself, messy transitions, stuttering, and awkward jokes. Eventually I smoothed my nerves, developed a more seductive voice, and became master of the knobs and buttons. All my hard work earned a prime-time slot — happy hour. I had arrived. People were listening. I flirted with the idea of radio as a career.

In came the warnings. People called me brave for attempting to make my way into "dying industries": journalism and radio. They gave me sad eyes, as if envisioning a lifetime of layoffs and corner store ramen. I picked one sinking ship over the other and continued writing. My

Radio romance

BFF.fm is the new cool kid in town

radio days earned me iPod rights on road trips and conversations at parties, but "DJ" wasn't even listed on my résumé.

I kind of forgot about my old friend, the radio — at least in terms of working with the medium. Then came my new friend, BFF.fm: a now 4-month-old, web-based radio station housed in the Mission. The programming is a constant stream of rad, weird, new, and classic jams. The DJs are a diverse batch of local cats, bonded by their unique obsessions with music.

And so it's official: Radio and I have rekindled our romance.

Every Friday night my human BFF, Brit Spangler, and I co-host "hello, cheetle," two hours of ratty rock-and-roll and secrets about our whiskey habits, stoney shenanigans, pizza, merkins, and all kinds of naughty things that I'm slightly embarrassed to have my parents hear on the regular — yes, they're dedicated listeners.

Thankfully the station founder, Amanda Guest, thinks all this is entertaining. Creepy girls being creeps is OK by BFF standards. The station aims to be the audible representation of San Francisco. Guest is beyond stoked by BFF's growing popularity.

"Things are going prettyyyyyy amazingly," Guest tells me while sipping a gin and tonic. She's smiling hard. "I know it's dumb to say, since I started the station, but...I love the

station. I think it's great. It's filling a need."

Birthing a San Francisco radio station was the entire purpose of her move from the East Coast a couple years back. Her skeptical Massachusetts friends sent her packing for a city that might be down with such unique ambitions. The original plan included hosting the station from her and husband Forrest's apartment, but the idea quickly outgrew the living room. "I had this dream, but it wasn't big enough," — her grand plans were taking shape and collecting support.

Guest — aka DJ Cosmic Amanda — craved a real broadcast studio. By a fat stroke of luck and plenty of charm, she landed a space in the fairytale-esque Peter Pan-style workspace that is the Secret Alley. Immediately she and her man began the work that would get BFF on air.

"Forrest became the station manager and pretty much handled everything else related to that department," she says. "I was like, oh, I've seen a station, I know what it looks like — you just plug this into this. Clearly that is not how it works."

Through technical concerns, financial woes, and equipment searches, the couple caressed the challenges until their lovechild of a station was born. "BFF.fm is the baby I will never have," she says, laughing — in all seriousness.

Trading potential offspring for SF music nerds, the Guest family is growing — 60 DJs now host 45 shows throughout the week. From obscure electronica and '80s favorites to garage rock and blues, BFF's roster goes in all directions.

"I like to say our show plays 'high-quality' music — no point in using genres anymore," says Gregory Hill, who DJs as Cool Greg on Monday nights. Together with co-hosts Marisa Breall and Katie Kopacz, the three play tracks to complement their other shared gig, Professional Fans: show promoters, DJs, and the like.

"Our show is the perfect way to plug both the shows we are going to as fans and the ones we are going to as promoters," says Hill. The friends see the radio as bonding space for music lovers at large: fans, bands, labels, and venues, all mingling in new ways. "BFF is creating community. There's some real closeness happening."

This kind of passion is exactly what Guest is cultivating. "I want to see real excitement in the DJs. Putting together a thoughtful show every week isn't easy. It takes a certain kind of person, someone who strives to keep it fresh," she says, being a long-time DJ herself. "It's a job done out of love."

I ask her if streaming ever weirs her out. Does the connection feel less real? Less radio?

"It still feels very natural to me. The delivery has changed a lot but the basic components remain," she says.

"It's still a person in a room, sharing with another person somewhere else. It's people devoting their attention to a shared media," she says. "Radio is magic." **SFBG**

Throw 'em back

BY MARKE B.
marke@sfbg.com

SUPER EGO It kills me that San Francisco has four — four! — regular parties called Throwback Thursday. Throw them all back, I say, and give us a little effort! Still, there's no denying the power of the past — not just because Michael J. Fox is usually starring somewhere in it, but because the past breeds classics. And when it comes to classics, I have lately been drinking my way right through them.

You couldn't get more classic than the **Gold Dust Lounge** (165 Jefferson, SF. www.golddustsf.com), opened in 1933. It was the recent subject of a huge uproar when it was booted out of its original Union Square location in order to make way for ... an Express store. The venerable watering hole found a new home last year on Fisherman's Wharf, all its dizzying gold-rush decor intact, and I'm happy to report there's still some gold in them thar drinks. While the tourist quotient has upped significantly, the rough-and-tumble charm still shines through. Grab a couple daytime Irish coffees and hit the Musée Mécanique for some tipsy whack-a-mole.

On the other side of the aged scale, but still firing classic vibes, is the newly reopened **Royale** (800 Post, SF.), whose soft launch I ambled into after getting off the cable car I took from the Gold Dust — serious *Mad Men* moments going on. The space is thrillingly bare bones — just wooden tables, candles, a wall of liquor, and an African mahogany wood top. Oh, and cute scruffy bartender. Perfect, with hopefully some music soon. Official grand reopening party is Feb. 1 at 8pm. Nob Hill is coming back y'all.

F*CK YOUR NEW YEAR'S RESOLUTION!

I did not put in the asterisk! But even for those who've foresworn cusswords, this party will rock. "A night of chocolate, bacon, booze, loud music, sultry performances, and giveaways" is promised, with decadent DJs Richie Panic,



J-Boogie, Kimmy Le Funk, and Omar. Plus Dark Garden corset show, the Bacon Bacon truck, and tons more tempty temptations, no asterisks interpolated.

Thu/30, 9pm, \$15–\$50. Monarch, 101 Sixth St., SF. www.monarchsf.com

RAINDANCE

Oh hell yes. We need a lot more rain; so this is a perfect time for this Bay Area funky house and trap and trance tradition. The Raindance crew is celebrating Chinese New Year with all-night dancing and four stages of music from Mark Farina, Hucci, Dunkelbunt, and tons more. A fantastic midnight parade of lion dancers and drummers will usher in the Year of the Horse, clop clop.

Fri/31, 9pm–6am, \$25–\$30. 1015 Folsom, SF. www.1015.com

KAFANA BALKAN

Time once again for this insanely fun Balkan-themed stomp and whirl, where you'll hear more time-signatures in one night (mostly all at once) than you'll hear all year. DJ Zeljko leads the mad charge, with the Inspector Gadje brass band and Jill Parker and her Foxglove Sweethearts bellydancers in tow. Arrive early for this seventh anniversary celebration, and don't forget to order some rakija (Balkan plum brandy, hella strong) from the bar.

Sat/1, 9pm, \$15. Rickshaw Stop, 155 Fell, SF. www.facebook.com/kafanabalkan

PINK MAMMOTH: PERFECT 10

The Pink Mammoth crew celebrates 10 years of burner-flavored partying with another huge takeover of Mighty. Seriously, these parties are cute — and special guests Galen of Wicked and intelligent techno duo Bells and Whistles will take things to another level. Silent Disco outside

and, of course, fire poi twirling.

Sat/1, 9pm–3am, \$10 advance. Mighty, 119 Utah, SF. www.mighty119.com

GO BANG!

Classic discoterian DJ Bus Station John beams down from the funky planet Whoopiter to play SF's favorite monthly tribute to the Studio 54 days of yore. Throw on something shiny, tease out your hair, and take the floor. With DJs Andy Trice, Steve Fabus, and Sergio.

Sat/1, 9pm–3am, \$7. The Stud, 399 Ninth St, SF. www.facebook.com/GOBANGSF

LOOSE SHUS

That smooth, sensual, cosmic synthfunk vibe oozes from this local producer-skater's new five-song EP on the Voltaire label. "The instruments used span three decades: from the '80s the Oberheim DX, Akai Ax60, Yamaha TX81z; from the '90s a Roland JX-305; and onto present day software" says the release. It will all seduce you. With Beat Broker, Hotthobo, YR Skull, and epicsauce DJs at the Push the Feeling party.

Sat/1, 9pm, \$5. Underground SF, 424 Haight, SF. www.facebook.com/pushthefeeling

LAST DEBASER EVER

And lo, after six years, many crowds, and a Best of the Bay award, SF's beloved '90s night is biting the big one. When it started, the thought of a '90s retro night was so unique! Now look at us: riddled with Boyz II Men and Hole tributes. I don't mind it. As for Debaser, DJs Jamie Jams and Emdee will be focusing on their Last Nite party, which is a tribute to the 2000s (www.facebook.com/lastnite00s). Now I will miss the '90s twice over!

Sat/1, 10pm–2am, \$5, free with flannel before 11pm. The Knockout, 3223 Mission, SF. www.facebook.com/debaser90s **SFBG**

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FEATURING CYRIL NEVILLE,
DEVON ALLMAN, MIKE ZITO,
CHARLIE WOOTON & VONRICO SCOTT
JIMMY LESLIE & THE FLOW

SAT. FEB. 1 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR
ISLANDS
HAUNTED SUMMER
ASH REITER

THURS. FEB. 6 • DOORS 7:30 / SHOW 8 • \$16 ADV. / \$16 DOOR
KACEY JOHANSSON
MARA HRUBY
EMILY MOULDY
SPARKBOX (MEGAN KEELY & KELLY McFARLING)

FRI. FEB. 7 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
SHELBY ASH PRESENTS
HILLBILLY ROBOT: AN URBAN
AMERICANA MUSIC EVENT

FEATURING
FRONT COUNTRY
LAURIE LEWIS & THE RIGHT HANDS
THE TRESPASSERS

SAT. FEB. 8 • DOORS 6 / SHOW 7 • \$40 ADV. / \$40 DOOR
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CHUM: A TRIBUTE TO PHISH
DEAD MUSICIAN SUPER JAM
MOLASSES • ANCESTRY
DJS REFUSE & DBA • DEROCK (ACOUSTIC)

WED. FEB. 12 • DOORS 8 / SHOW 9 • \$20 ADV. / \$20 DOOR
BIFFY CLYRO
MORNING PARADE

UPCOMING SHOWS AT THE CHAPEL

TUE. JAN. 28 - \$12 - DOORS 7, SHOW 8
(((folkYEAH!))) PRESENTS: JANUARY 2014 RESIDENCY
BLACK COBRA VIPERS
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WED. JAN. 29 - FREE IN THE CHAPEL BAR - 2 SETS: 9 & 10:30
RALPH CARNEY'S SERIOUS JASS PROJECT

FRI. JAN. 31 - \$15 - DOORS 8, SHOW 9
(((folkYEAH!))) PRESENTS

THE AUTUMN DEFENSE
JOHNATHAN RICE / SPRINGTIME CARNIVORE
SAT. FEB. 1 - \$14 ADV / \$16 DOOR - DOORS 8, SHOW 9

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SHANNON & THE CLAMS
COLD BEAT / SILVER SHADOWS / DJ ACK ACK ACK

WED. FEB. 5 - \$12 - DOORS 8, SHOW 9
THE SWINGING DOORS

THU. FEB. 6 - \$15 - DOORS 8, SHOW 9
DAWN OF MIDI

FRI. FEB. 7 - \$15 ADV / \$20 DOOR - DOORS 9, SHOW 10
SUNSET SF PRESENTS

BLUETECH
CHRISTOPHER WILLITS / MANITOUS / SWOONZ / MICHELANGELO
SAT. FEB. 8 - DOORS 8, SHOW 9 - SOLD OUT, THANK YOU!
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WEDNESDAY 29

ROCK

Bottom of the Hill: The Tender Few, The American Professionals, Felsen, 9 p.m., \$10.
Elbo Room: Down & Outlaws, Lee Gallagher & The Hallelujah, The Love Dimension, The Spiral Electric, 9 p.m., \$7.
Hemlock Tavern: Young Prisms, Melted Toys, 8:30 p.m., \$8.
Independent: San Francisco. Yuck, GRMLN, The She's, 8 p.m., \$15.
Knockout: Harriot, Hyper Buzz, Jet Trash, Andalusia Rose, 8 p.m., \$5-\$8.
Milk Bar: Bonnie & The Bang Bang, The Sam Chase, Taxes, Grit & Gold, 8:30 p.m., \$5.
Sub-Mission Art Space (Balazo 18 Gallery): Oog Nasty, Protected Left, Under 15 Seconds, General Hospital, 7 p.m., \$4.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9 p.m., free.
The Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
Club X: "Electro Pop Rocks," 18+ dance night, 9 p.m., \$15-\$20.
F8: 1192 Folsom St., San Francisco.
"Housepitality," w/ Bryan Lyons, Karl Kamakahi, Benjamin Vallery, Tyrel Williams, Mike Bee, DJ Magic D, 9 p.m., \$5-\$10.
Harlot: "Qoöl," 5 p.m.
Infusion Lounge: "Indulgence," 10 p.m.
Lookout: "What?", w/ resident DJ Tisdale and guests, 7 p.m., free.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10 p.m., free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

HIP-HOP

Neck of the Woods: "Over the Hump," w/ Children of the Funk, 9 p.m., free.
Skylark Bar: "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.
Slate Bar: "Special Blend," w/ resident DJs LazyBoy & Mr. Murdock, 9 p.m., free.

ACOUSTIC

Brick & Mortar Music Hall: Maxwell Hughes, 9 p.m., \$7-\$10.
Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Club Deluxe: Happy Hour Bluegrass, 6:30 p.m., free.
Fiddler's Green: Terry Savastano, Every other Wednesday, 9:30 p.m., free/donation.
Hotel Utah: Anastasia, Kelly Stewart Vogel, Essence, 8 p.m., \$8-\$10.
Plough & Stars: The Toast Inspectors, Last Wednesday of every month, 9 p.m.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
The Chapel: Ralph Carney's Serious Jass Project, 9 p.m., free.
Cigar Bar & Grill: Joe Baer Magnant Group, 8 p.m., free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30 p.m., free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Pier 23 Cafe: Macy Blackman, 6 p.m., free.
Revolution Cafe: Michael Parsons Trio, 8:30 p.m., free/donation.
Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.
Sheba Piano Lounge: David Parker Quartet, 8 p.m.
Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.
Zingari: Anya Malkiel, 7:30 p.m., free.

BLUES

Biscuits and Blues: Chris Duarte Group, 7:30 & 9:30 p.m., \$20.
Royal Cuckoo: Big Bones & Chris Siebert, 7:30 p.m., free.
Saloon: Craig Horton, 9:30 p.m.

EXPERIMENTAL

Center for New Music: sfSoundSalonSeries, w/ The Jack Wright Large Ensemble, 7:49 p.m., \$7-\$10.

THURSDAY 30

ROCK

Amnesia: Cruel Summer, Kokomo Hum, Ivan, 9 p.m., \$6.
Boom Boom Room: Hibbity Dibbity, Big Baby Guru, Wag, 9:30 p.m., \$5 advance.
Bottom of the Hill: Into It. Over It., The World Is a Beautiful Place and I Am No Longer Afraid to Die, A Great Big Pile of Leaves, 9 p.m., \$12.
Brick & Mortar Music Hall: Corners, Dirt Dress, Tomorrows Tulips, Warm White, DJ Al Lover, 9 p.m., \$7.
Hemlock Tavern: Young Prisms, Tiaras, Some Embers, 8:30 p.m., \$8.
The Independent: Futurebirds, Great White Buffalo, Surf Bored, 8 p.m., \$13-\$15.
The Knockout: The Chuckleberries, The Atom Age, Grand Tarantula, Dark Beach, 9 p.m., \$6.
Maggie McGarry's: Kingsborough, The Jaded, 7 p.m., free.
Red Devil Lounge: Ownership, Date Nite, Neokane, John Thompson, 9 p.m., \$10.
Rickshaw Stop: "Popsene," w/ Ash, Deaf Havana, 9:30 p.m., \$15-\$17.
Slim's: Basic Vacation, Gentlemen Hall, Strange Vine, 8 p.m., \$14-\$16.
Sub-Mission Art Space (Balazo 18 Gallery): Capsize, State Faults, Know Secrets, Casket, 8 p.m.

DANCE

Abbey Tavern: DJ Schrobi-Girl, 10 p.m., free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Beaux: "Men at Twerk," 9 p.m., free.
Cafe: "iPan Dulce!," 9 p.m., \$5.
Cat Club: "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
Cellar: "XO," w/ DJs Astro & Rose, 10 p.m., \$5.
Club X: "The Crib," 9:30 p.m., \$10, 18+.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30 p.m., \$5-\$8.
F8: "Beat Church," w/ Grintable, Outersect, Diamond Crates, RyuRy, more, 9 p.m.
Infusion Lounge: "I Love Thursdays," 10 p.m., \$10.
Madrone Art Bar: "Night Fever," 9 p.m., \$5 after 10 p.m.
Mezzanine: The Hood Internet, Girls n Boomboxes, Nanosaur, 8:30 p.m., \$17.
Monarch: "F*ck Your New Year's Resolution Party," Project Open Hand benefit with Richie Panic, DJ Omar, J-Boogie, Kimmy Le Funk, The Golden Gate Dolls, Dark Garden Corsetry, more, 9 p.m., \$15-\$45.
Public Works: "Taut," w/ Beautiful Machines, Pixel Memory, Bubblegum Crisis, Brouhaha DJs (in the OddJob Loft), 9 p.m., \$7.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9 p.m., free.
Raven: "1999," w/ VJ Mark Andrus, 8 p.m., free.
Ruby Skye: "Awakening," w/ Hard Rock Sofa, 9 p.m., \$20-\$25 advance.
Slide: "Euphony," w/ Monika Santucci, Reflecta, HeyLove, Erika K, 9 p.m.
The Tunnel Top: "Tunneltop," DJs Avalon and Derek, 10 p.m., free.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base," w/ Behrouz, 10 p.m., \$5-\$10.

HIP-HOP

Eastside West: "Throwback Thursdays," w/ DJ Madison, 9 p.m., free.
Skylark Bar: "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Atlas Cafe: Bluegrass & Old-Time Music Jam Session, 8-10 p.m., free.
Bazaar Cafe: Acoustic Open Mic, 7 p.m.
The Lost Church: Morning Ritual (Ben Darwish + Shook Twins), 8 p.m., \$15.
Plough & Stars: Crooked Road Ceili Band, 9 p.m.

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30 p.m., free.
Cafe Claude: Nova Jazz, 7:30 p.m., free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.
Lucky Horseshoe: Ralph Carney's Serious Jass Project, 9 p.m.
Pier 23 Cafe: Mike Lipskin & Friends, 7 p.m., free.
Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30 p.m., free.

CONTINUES ON PAGE 24 >>

QUEENS OF THE STONE AGE

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MUSIC LISTINGS

CONT>>

Savanna Jazz Club: Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.
Top of the Mark: Stompy Jones, 7:30 p.m., \$10.
Zingari: Barbara Ochoa, 7:30 p.m.

INTERNATIONAL

Bissap Baobab: "Pa' Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.
Cafe Cocomo: VibraSÓN, DJ Good Sho, 8 p.m., \$12.
Cigar Bar & Grill: BrazilVox, DJ Fausto, 8 p.m.
Pachamama Restaurant: "Jueves Flamencos," 8 p.m., free.
Red Poppy Art House: The Yiddish Art Trio, Veretski Pass, 7:30 p.m., \$15-\$20.
Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8 p.m.
Verdi Club: The Verdi Club Milonga, w/ Christy Coté,

DJ Emilio Flores, guests, 9 p.m., \$10-\$15.
Yoshi's San Francisco: Antonio Zambujo, 8 p.m., \$31-\$35.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: John Garcia Band, 7:30 & 9:30 p.m., \$15.
Saloon: Phil Berkowitz & The Dirty Cats, 4 p.m.; Wendy DeWitt, 9:30 p.m.
Tupelo: Mark Hummel Trio, 9 p.m.

EXPERIMENTAL

Luggage Store: 1007 Market, San Francisco. The Wright Trio, Vortex Project, 8 p.m., \$6-\$10.

FRIDAY 31

ROCK

Bottom of the Hill: BAGEl Radio 11th Anniversary Celebration, w/ Birdmonster, The Lower 48, City Light, 9:30 p.m., \$10.
Brick & Mortar Music Hall: The Richmond Sluts, The Asteroid No. 4, Black Mambas, DJ Jodie Artchoke, plus an Alan Forbes poster art show, 9 p.m., \$7-\$10.
Chapel: The Autumn Defense, Johnathan Rice, Springtime Carnivore, 9 p.m., \$15.
DNA Lounge: Mt. Hammer, Drew Southern & The Boys, Unruly Things, 8:30 p.m., \$8-\$10.
Hemlock Tavern: Midnite Snaxxx, Primitive Hearts, So What?, 9 p.m., \$6.
Hotel Utah: Foreverever, The Kanes, The Wearies, One F, 9 p.m., \$8-\$10.
The Independent: North Mississippi Allstars, Lightnin' Malcolm, 9 p.m., \$22.
Milk Bar: Huntinanny, Trixie & The Skates, Maximum Poltergeist, The Other Tones, 8 p.m., \$8.
Red Devil Lounge: The Killer Queens, The Jean Genies, Message of Love, 9 p.m., \$10.
Slim's: The Bruises, The Hot Toddlies, Bam!Bam!, 9 p.m., \$10.
Thee Parkside: Japanther, Self Defense Family, Creative Adult, 9 p.m., \$10.

DANCE

1015 Folsom: "Chinese New Year of the Horse," w/ Hucci, Mark Farina, Kalya Scintilla, Dunkelbunt, Dimond Saints, Nico Luminous, Andreilien, Fort Knox 5, Little John, Gloss, many more, 10 p.m., \$25 advance.
Audio Discotech: Lauren Lane, David Gregory, 9 p.m., \$10 advance.
BeatBox: "Wüf," w/ DJ Brian Maier, 10 p.m.
Beaux: "Manimal," 9 p.m.
Cafe Flore: "Kinky Beats," w/ DJ Sergio, 10 p.m., free.
Cafe: "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.
Cat Club: "Dancing Ghosts: Old School — Goth vs. Industrial," w/ DJs Xander, Sage, Tomas Diablo, and Joe Radio, 9:30 p.m., \$7 (\$3 before 10 p.m.).
Cellar: "F.T.S.: For the Story," 10 p.m.
DNA Lounge: "Trap & Bass," w/ UltraViolet, Napsty, Harris Pilton, Lê Swndle, 9 p.m., \$10-\$20.
Elbo Room: "F*ck Yeah!," w/ NVO, Manitous, Matt Haze, Professor Bang, 9:30 p.m., \$10.
EndUp: "Trade," 10 p.m., free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30 p.m.
Infusion Lounge: "Escape Fridays," 10 p.m., \$20.
Lookout: "HYSL," 9 p.m., \$3.
Manor West: "Fortune Fridays," 10 p.m., free before 11 p.m. with RSVP.
MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F, 9 p.m.
Mezzanine: Totally Enormous Extinct Dinosaurs (DJ set), MPH, 9 p.m., \$15 advance.
Mighty: Rich Medina, King Britt, J-Boogie, Terence Nance, 9 p.m., \$10-\$20 advance.
Monarch: "Common Ground," w/ Charles Webster, Galen, Joey Alaniz, 9 p.m., \$15-\$20.
Neck of the Woods: "Burn," w/ Dutch Star, Billy Casazza, J. Scott G., Cosmic Selector, Dex Stakker, more, 10 p.m., free with RSVP.
OMG: "Release," 9 p.m., free before 11 p.m.
Public Works: "Resonate: Rootnote Takeover," w/ Boom Baptist, Dibiase, AshTreJinkins, Ruff Draft, and more, 9 p.m., \$5-\$10; "JackHammer Disco," w/ Rob Garza (DJ set), Pumpkin, Motion Potion (in the main room), 9:30 p.m., \$12-\$20.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.
Ruby Skye: Alex Metric & Destructo, 9 p.m., \$20.
Temple: Ks Thant, Paul Ban, Philip, James Thu, DJ MoMentum, 10 p.m., \$15.
Underground SF: "Bionic," 10 p.m., \$5.
Vessel: Chris Lake, Festiva, 10 p.m., \$10-\$30.

CONTINUES ON PAGE 26 >>

Audio

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FRIDAY FEB 07
OXIA DJ SET



SATURDAY FEB 08
STEFAN BINIAK



THURSDAY FEB 13
MARK KNIGHT



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02.15 TREASURE FINGERS
02.21 THE KNOCKS
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02.28 PROK + FITCH
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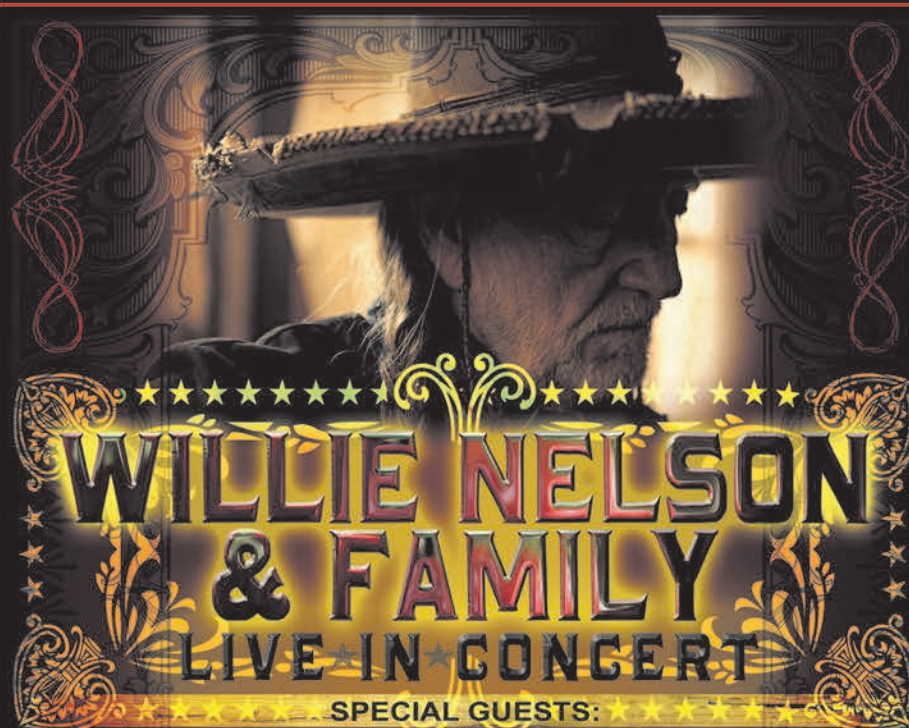
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CONT>>

Wish: "Bridge the Gap," w/ DJ Don Kainoa, 6 p.m., free.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30 p.m., free.
Beach Chalet Brewery & Restaurant: Johnny Smith, 8 p.m., free.
Cafe Claude: Nick Rossi Trio, 7:30 p.m., free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30 p.m., free.
Palace Hotel: The Klipptones, 8 p.m., free.
Pier 23 Cafe: Peter Horvath Group, 8 p.m., free.
Royal Cuckoo: Steve Lucky & Carmen Getit, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.
Top of the Mark: Black Market Jazz Orchestra, 9 p.m., \$10.

Zingari: Joyce Grant, 8 p.m., free.

SATURDAY 1

ROCK

Amnesia: Coo Coo Birds, Third Thursday, Sabina & Dave, 9 p.m., \$8.
Amoeba Music: Social Studies, 2 p.m., free.
Bender's: Bite, The Blowdryers, 10 p.m., \$5.
Biscuits and Blues: The Aristocrats, 7:30 p.m., \$30.
Bottom of the Hill: Reggie & The Full Effect, Dads, Pentimento, 8:30 p.m., \$13.50-\$16.
Brick & Mortar Music Hall: Guittarmageddon, The Loyal Scam, 9 p.m., \$12-\$15.
Chapel: Shannon & The Clams, Cold Beat, Silver Shadows, DJ Ack Ack Ack, 9 p.m., \$14-\$16.
Hemlock Tavern: POW!, Los Craters, Messenger, Electric Maggie, 9 p.m., \$6.
The Independent: North Mississippi Allstars, Lightnin' Malcolm, 9 p.m., \$22.
Neck of the Woods: Dream Rush, Nervous Factor, Silent Wave, Lastand, 8 p.m., \$5.
Slim's: Blue Oyster Cult, The Deadlids, 7 p.m., \$50.
Sub-Mission Art Space (Balazo 18 Gallery): Riddled with Shade, Speaking in Rounds, Cycloptopus, Lucabrazzi, 8 p.m., \$5.
Thee Parkside: The Toasters, La Plebe, Johnny Madcap & The Distractions, 9 p.m., \$12.

DANCE

Audio Discotech: Droog, Justin Jay, Keith Kraft, 9 p.m., \$10 advance.
Cafe Flore: "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.
Cat Club: "Leisure," w/ DJs Aaron, Omar, & Jetset James, 10 p.m., \$7.
DNA Lounge: "Bootie S.F.," w/ Tripp, Entyme, DJ Fox, Kool Karlo, Medic, Tannhäuser Gate, DJ Starr, VJ Duplessix, more, 9 p.m., \$10-\$15.
EndUp: "Play," 10 p.m.
F8: "Trap City," w/ Crnkn, UltraViolet, Napsty, Lé Swndle, Teleport, Johnny5, WolfBitch, D3fbot, 10 p.m., \$12-\$15.
Infusion Lounge: "Volume," 10 p.m., \$10-\$20.
Knockout: "Debaser," w/ resident DJs EmDee, Jamie Jams, and Stab Master Arson, 10 p.m., \$5.
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "The Prince & Michael Experience," 9 p.m., \$5.
Mezzanine: "Fools in the Night: One Golden Night," w/ Goldroom (DJ set), Lifelike, Anna Lunoe, Pacific Disco, 9 p.m., \$15-\$20.
Mighty: "Perfect 10: Pink Mammoth's 10-Year Anniversary," 9 p.m., \$10 advance.
Otis: "Make It Funky," w/ Matrixxman, Fortune Cookie, Jay Handles, and more, 9:30 p.m., free.
Public Works: "Deep Blue," w/ Lee Burrridge, Rooz, Bo, Mozaic, and more, 9 p.m., \$20 advance.
Ruby Skye: Thomas Gold, Baggi Begovic, 9 p.m., \$25-\$30 advance.
Temple: Nitepl, SirensCeol, Lenny Kiser, DJ H3day, Alu, Billy Robot, Bionix, and more, 10 p.m., \$15.
Vessel: "Swank," w/ Pheeko Dubfunk, DJ Nile, Lorentzo, Reggie Soares, 10 p.m., \$10-\$30.

EXPERIMENTAL

Yerba Buena Center for the Arts: Myra Melford, Miya Masaoka, and Zeena Parkins, 9:30 p.m.

SUNDAY 2

ROCK

Brick & Mortar Music Hall: "The Day the Music Died," Buddy Holly, Ritchie Valens, and Big Bopper tribute with Tommy Arnold, Aaron Barrett, Will Crawford, Isaiah Mitchell, and more, 9 p.m., \$8.
Hemlock Tavern: Atomic Ape, MoeTar, Cash Pony, 8:30 p.m., \$7.

DANCE

Beaux: "Full of Grace: A Weekly House Music Playground," 9 p.m., free.
Cellar: "Replay Sundays," 9 p.m., free.
Edge: "'80s at 8," w/ DJ MC2, 8 p.m.
EndUp: "T.Dance," 6 a.m.-6 p.m.; "BoomBox," 8 p.m.; "Sunday Sessions," 8 p.m.
Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10 p.m.
Otis: "What's the Werd?," w/ DJs Nick Williams, Kevin Knapp, and more, 9 p.m., \$5.
Parlor: DJ Marc deVasconcelos, 10 p.m., free.
Q Bar: "Gigante," 8 p.m., free.
Temple: "Sunset Arcade," 9 p.m., \$10.

CONTINUES ON PAGE 28 >>

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Amnesia: Kally Price Old Blues & Jazz Band, 9 p.m., \$7-\$10.
Chez Hanny: Patrick Wolff Sextet, 4 p.m., \$20.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Madrone Art Bar: "Sunday Sessions," 10 p.m., free.
Revolution Cafe: Jazz Revolution, 4 p.m., free.
Royal Cuckoo: Lavy Smith & Chris Siebert, 7:30 p.m., free.
Tupelo: The Joe Cohen Show, 9 p.m.
Yoshi's San Francisco: Calvin Keys Power Quartet, 7 p.m., \$14-\$17.
Zingari: Chris Duggan, 7:30 p.m., free.

MONDAY 3

ROCK

Bottom of the Hill: The Menzingers, Off With Their Heads, Broadway Calls, 8 p.m., \$14.
Brick & Mortar Music Hall: Waters, Social Studies, French Cassettes, 9 p.m., \$6.

DANCE

DNA Lounge: "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
The Independent: Skrillex, Craze, Louisahhh!!!, 9 p.m., sold out.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

JAZZ

Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.
Le Colonial: Le Jazz Hot, 7 p.m., free.
Make-Out Room: "The Monday Makeout," w/ Eric Glick Riemann, Jon Raskin Trio, Will Redmond's Power Stations, 8 p.m., free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8 p.m.

TUESDAY 4

ROCK

Bottom of the Hill: High Cliffs, The Wave Commission, Yours, 9 p.m., \$8.
Brick & Mortar Music Hall: "Wood Shoppe," w/ Kevin Morby, Avid Dancer, Fine Points, DJ Zachary Carl-Os, 9 p.m., free.
El Rio: The Quiet Is Kept, American Death Machine, 7 p.m., \$5.
Elbo Room: We Will Be Lions, Eagle, Viola Booth Group, 9 p.m.
Hotel Utah: The Anti-Job, Elflock, Wag, 8 p.m., \$8.
Independent: Los Lonely Boys, 8 p.m., \$29.50.
Knockout: Cheap Time, Andy Human, Scraper, DJ Andre Torrez, 9:30 p.m., \$7.
Rickshaw Stop: Frankie Rose, The Mantles, Pure Bliss, 8 p.m., \$10-\$12.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Laszlo: "Beards of a Feather," w/ DJ Ash Williams and guests, 9 p.m., free.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.
Wish: "Tight," w/ DJs Michael May & Lito, 8 p.m. **SFBG**

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BY ROBERT AVILA
arts@sfbg.com

THEATER It takes a playwright of particular boldness to forgo text entirely in deference to movement and music. But in addition to the formal choices made in her *Untitled Feminist Show*, eminent New York downtown theater maker Young Jean Lee also pursues a theme (flagged by her “un-title”) that stubbornly remains as controversial as ever: the politics and pleasures of female empowerment. This theme plays out starkly, without clothes and without shame, over the course of an hour-long romp that will make its Bay Area premiere this weekend at Yerba Buena Center for the Arts.

Conceived and directed by Lee, with choreography by Faye Driscoll (another New York artist whose *You're Me* ran at CounterPULSE last March), *Untitled Feminist Show* is just one of the latest of Lee's willfully provocative, consistently witty pieces. She and her Young Jean Lee's Theater Company have made a national reputation by reaching for the most uncomfortable subjects, producing a set of humorous, audacious, experimental plays about race, sex, family, religion — great taboo regions normally shrouded in prickly mythology, limited by official debate, or otherwise smothered by good intentions.

YBCA's presentation of *Untitled Feminist Show* comes, not coincidentally, as the organization transitions under its new leadership. Deborah Cullinan, who succeeded Ken Foster as YBCA's executive director in September, was the longtime executive director of Intersection for the Arts. She has a well-deserved reputation for turning that esteemed arts organization around from hard times after she took over in 1996. YBCA's director of performing arts, Marc Bamuthi Joseph, was a successful Oakland-based artist and activist when he took over from Angela Mattox (now running PICA in Portland) in 2012.

As longtime associates in the local arts scene, both of whom have been exceptionally community-oriented advocates for the arts, Cullinan and Joseph together promise a bold redrawing of the lines at YBCA. They recently sat down to speak with me about the vision they share for a 21st century arts organization — including the development of something they call the creative ecosystem — and where the work of an artist like Young Jean Lee fits into it.

SF Bay Guardian *How are you settling in, after a couple of months and a couple of years now, respectively? And what*

Expose yourself to art

Deborah Cullinan and Marc Bamuthi Joseph talk creative ecosystems and Young Jean Lee's 'Untitled Feminist Show'



UNTITLED FEMINIST SHOW
PHOTO BY JULIETA CERVANTES

are these creative ecosystems?

Deborah Cullinan Where I'm at: I'm still listening, learning — frankly a little astonished. I was, what, three blocks away? I had no idea how much goes on here. It's just abundant. The creative ecosystem is something Marc dreamed up, and certainly wooed me with. It's something the two of us, and everybody here, considers to be a way we can think about a contemporary arts center in this century.

Marc Bamuthi Joseph My last work [*red, black & GREEN: a blues*] was commissioned here, and premiered here. I interviewed for this position three days after the premiere. That last work was built around an integrated, documentary process of asking public intellectuals, doers, activists of all stripes — and by activists I don't mean by vocation but in the purest sense of the word — to contemplate a question and create a physical response. The result, in terms of making art but also in terms of my personal relationships (the way that community might interact with an artistic process), was something that I essentially adapted and created here.

So that's what the creative ecosystem is. It's an adjunct to my

own artistic process; it's a scheme and structure that works within the infrastructure that we have at Yerba Buena Center. What we do is we curate small groups, somewhere between 30 and 50, around key questions that artists are driving. For Young Jean Lee, the questions are: “What is on the other side of your body's joy?” and “What is on the other side of your body's shame?”

The group has been together for about a year. And when we present the work, they'll create in our theater lobby physical responses — performative, immersive, antagonistic, and also very vulnerable responses to those questions of joy and shame in the body. Having piloted a group already (which was contemplating futurity and soul), and now working with body politics, we're going to add a layer of the onion every year, so that in the coming years we'll have folks operating on our campus not just as audience members but as agents within artistic inquiry, so that while we're here it's a place of thinking and doing and not just watching.

SFBG *Where does Young Jean Lee's Untitled Feminist Show come in?*

MBJ There's an arc around relationship to the body — in a way that's not so much about identity; I think it's more about empathy and vulnerability. These broad themes of joy and shame are more visceral than intellectual. The alchemy of transformation, the movement of molecules in a room, that's currency to me. An artistic experience is more valuable if I feel my chemistry changing. So I look for art and artists that demonstrate a similar value system. Myra Melford's work; Dohee Lee's work; all of the artists in our New Frequencies music festival — these are artists who demonstrate that same sensibility: the attack of inquiry with brilliant intellectual design, but also a fierceness and unflinching-ness around personal transformation.

The work I subscribe to is work where I feel an artist being transformed, with a magic or sorcery around the ability to have personal transformation be a conduit for collective transformation. I think that's at work [in *Untitled Feminist Show*]. And in terms of an intentional community design, this is what we foreground. **SFBG**

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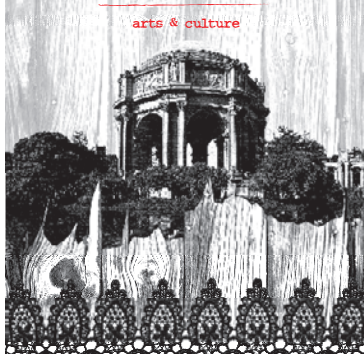
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ARTS + CULTURE DANCE

To the occasion

'RISE' an uneven effort for Robert Moses' Kin

BY RITA FELCIANO
arts@sfbg.com

DANCE Now in its 19th season, Robert Moses' Kin offered up a three-part program, "RISE," this past weekend at Yerba Buena Center for the Arts. "RISE" contained two world premieres — *Profligate Iniquities* and *The Slow Rise of a Rigid Man* — and a reprise of last year's ambitious *NEVABAWARLDAPECE*. It was an evening in which Moses' 14-member ensemble showcased its individualities, and presented rich perspectives on two very different pieces of choreography. The dancers would have been even more appreciated if they could have been seen better. For some reason, David K. H. Elliott's lighting design favored darkness; at times, it was so murky that it wasn't easy to see who did what, where.

For *Profligate*, Moses chose a selection of glorious Sephardic music that evoked the cultural complexity of southern Spain before the expulsion of the Jews in 1492. Tiffany Snow's brightly lit *sukkah*, the temporary and fragile dwelling associated with the High Holy Days, suggested a place of respite.

The duets that made up the majority of *Profligate* explored a wide range of relationships, yet all of them seemed to have a touch of anger and distrust to them. There was weariness in the way Katherine Wells and Brendan Barthel circled each other, with Wells bursting into limb-shaking explosions. Yet they finished by going off together into the darkness. Standing tall and self-assured, Crystaldawn Bell barely glanced at Victor Talledos, who crawled and slithered in her direction like something emerging from below the earth. They shared a couple of promising dominance encounters, but then she sent him off.

Norma Fong, fiery and fierce, and Dexandro Montalvo, the man with the loosest hips, went at each other like two different forces. When he swung her, she defiantly stared at us.

Individually, the duets were strongly delineated, beautifully showing off these fine dancers — including major solos by Carly Johnson in her second year with the company, and Jackie Gonneconti in her first. But *Profligate* was too episodic. It dragged. It needed some thread, some trajectory to tie the individual parts together.

The evening's second premiere was Artistic Director Moses in the modest but well-focused *The Slow Rise of A Rigid Man*, a solo he created for himself. The work is part of a project about family, *Blood in Time*, which Moses began in 2000.

Dressed in a flowing coat and wide pants,

the dancer looked heavier than he is in real life. Walking calmly into the spotlight, Moses started a movement conversation with David Worm (heard on tape), a founding member of the SoVoSo singing group. His rich baritone roamed in a free-flowing but wide-ranging manner through the topic of emptiness, perhaps aging. Moses started with simple warm-up movements in place, repeatedly wishing his knee into action. As he began to spread into space, you could still see young Moses with ODC/Dance in the fluidity of his gestures. But every step, every turn has been distilled, not from memories but from a recognition of the now. At one point, he reached both arms high, perhaps to embrace Worm. Though modest in language, *Slow* resonated.

I had feared that without the live music and text that was such a major part of last year's *NEVABAWARLDAPECE* ("never will be there a world of peace"), its reprise would lose power. In dance terms, it was made richer through the simple addition of four dancers — the unisons, for instance, whether simply sitting on the sidelines, working their way in line formations across the stage, or observing the action from the wings. However, the 45-minute work did not come more into focus.

The major issue seemed to be Carl Hancock Rux's overwhelming text that ranges from ancient to contemporary injustices. His words thundered across the stage like some invisible doom-sayer's. Since we are more wired to absorb information aurally than visually that can't be helped, but it put a big burden on the dance.

Often the stage looked like an arena for struggle. Jeremy Bannon-Neches gesturing and leaping as if attacked, Wells whipping through turns as if pursued, and Montalvo drawing on his hip-hop roots to tear into the fray. Even the gorgeously long-limbed Bell seemed besieged when simply standing still. In their solos, Gonneconti and Johnson seemed as unstoppable as the passage of time. At one point two dancers appeared to be nailed to a wall, quite arbitrarily. And yet among these incidences, there were welcome moments of quiet, passages of waiting, and a double circle folk dance when everybody seemed to be on the same page.

The last image was of Montalvo vigorously gyrating his hips with some overhead comment about being creative, because that's all we have. A noble thought, perhaps, but not enough to pull this ambitious project into focus. **SFBG**

**CATCHING AIR: ROBERT MOSES' KIN DANCERS
BRENDAN BARTHEL AND NORMA FONG**

PHOTO BY RJ MUNA

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JONIECE ABBOTT-PRATT, TIFFANY RACHELLE STEWART, AND FLOR DE LIZ PEREZ PLAY SISTERS IN *THE HOUSE THAT WILL NOT STAND* AT BERKELEY REP. PHOTO BY CHESHIRE ISAACS

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OPENING

Hir Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$20-60. Previews Wed/29-Sat/1, 8pm; Sun/2, 2:30pm; Mon/3, 7pm. Opens Tue/4, 8pm. Runs Wed-Sat, 8pm (no show Feb 5; additional show Feb 19, 2:30pm); Sun, 2:30pm (also Feb 9, 7pm); Feb 11, 7pm. Through Feb 23. Magic Theatre presents the world premiere of Taylor Mac's comedic drama about a woman determined to help her two wayward children succeed, while stretching the boundaries of her own gender identity

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Previews Thu/30-Fri/31, 8pm. Opens Sat/1, 5pm. Runs Thu-Fri, 8pm; Sat, 5pm. Through March 1. Brian Copeland's fourth solo show takes on "privilege, murder, and sausage."

BAY AREA

Gideon's Knot Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Previews Fri/31-Sat/1 and Feb 5, 8pm; Sun/2, 2pm; Tue/4, 7pm. Opens Feb 6, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through March 2. Aurora Theatre Company performs Johnna Adams' drama set within the tense atmosphere of a parent-teacher conference.

The House That Will Not Stand Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$29-59. Previews Fri/31-Sat/1 and Tue/4, 8pm; Sun/2, 7pm. Opens Feb 5, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, Feb 13, and March 13, 2pm; no Sat matinee Feb 15); Wed, 7pm; Sun, 2 and 7pm. Through March 16. Berkeley Rep performs the world premiere of Marcus Gardley's tale of free women of color in 1936 New Orleans.

ONGOING

Hemorrhage: An Ablution of Hope and Despair Dance Mission Theater, 3316 24th St, SF; www.dancemission.com. \$20-25. Thu-Sat, 8pm (Feb 8, shows at 4 and 7pm); Sun, 6pm. Through Feb 8. Dance Brigade presents this "dance installation at the intersection of the new San Francisco and world politics."

Jerusalem San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun/2, Feb 9, and 16, 2pm. Through March 8. SF Playhouse performs the West Coast premiere of Jez Butterworth's Tony- and Olivier-winning epic.

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Through March 15. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo

show, described as "a rollicking tale of incurable romantics."

Major Barbara ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-140. Wed/29-Sat/1, 8pm (also Wed/29, 2pm); Sun/2, 2pm. American Conservatory Theater performs a new production of George Bernard Shaw's political comedy.

Noises Off Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through Feb 8. Shelton Theater presents Michael Frayn's outrageous backstage comedy.

The Oy of Sex Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Sat, 5pm. Extended through Feb 22. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.

Pardon My Invasion Phoenix Theatre, 414 Mason, SF; pardonmyinvasion.brownpaperticket.com. \$15-30. Thu-Sat, 8pm; Sun/2, 2pm. Through Feb 8. A pulp fiction writer's characters come to life in this dark comedy by Joy Cutler.

The Paris Letter New Conservatory Theater Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Feb 23. New Conservatory Theatre Center performs Jon Robin Baitz's tale of a Wall Street powerhouse desperately trying to keep his sexual identity a secret.

The Pornographer's Daughter Z Below, 470 Florida, SF; www.zspace.org. \$32. Thu-Sat, 8pm (also Sat, 10:30pm); Sun, 5pm. Through Feb 16. Liberty Bradford Mitchell, daughter of Artie Mitchell (half of porn's infamous Mitchell Brothers, he was shot and killed by brother Jim in 1991), performs her solo show about "growing up on the fringes of an X-rated world."

"SF Sketchfest: The San Francisco Sketch Comedy Festival" Various venues, SF; www.sfsketchfest.com. Prices vary. Through Feb 9. This year's 13th Sketchfest features over 200 shows in more than 20 venues, featuring both big-name talents (Alan Arkin, Tenacious D, Laura Dern and the cast of *Enlightened*, Maya Rudolph, etc.) and up-and-comers, plus tributes to films, theatrical and musical events, improv showcases, and more. Much, much, *much* more.

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Through Feb 8. D'Arcy Drollinger (*Sex and the City Live*) performs "a whitesploitation comedy with dance."

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasysf.com. \$60-90 (add-ons: casino chips, \$5; dance lessons, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Through March 15. Boxcar Theatre presents Nick A. Olivero's re-creation of a Prohibition-era saloon, resulting in an "immersive theatrical experience involving more than 35 actors, singers, and musicians."

Too Much Light Makes the Baby Go Blind Boxcar Playhouse, 505 Natoma, SF; www.sfnofuturists.com. \$11-16. Fri/31, 9pm. Thirty plays in 60 minutes, with a show that varies each night, as performed by the Neo-Futurists.

Ubu Roi Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Opens Thu/30, 7:30pm (gala opening Fri/31, 8pm). Runs Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through Feb 23. Cutting Ball Theater performs Alfred Jarry's avant-garde parody of Shakespeare's *Macbeth*, presented in a new translation by Cutting Ball artistic director Rob Melrose.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Through March 9. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh.

BAY AREA

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-35. Sat/1, 8:30pm; Sun/2, 7pm. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. *Note: review from an earlier run of the show.* (Avila)

Geezer Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$25-50. Thu, 8pm; Sat, 5pm. Through March 1. Geoff Hoyle moves his hit comedy about aging to the East Bay.

The Grapes of Wrath Hillbarn Theatre, 1285 E. Hillsdale, Foster City; www.hillbartheatre.org. \$23-38. Fri-Sat, 8pm; Sun, 2pm. Through Feb 9. Hillbarn Theatre continues its 73rd season with Frank Galati's adaptation of John Steinbeck's classic American novel.

Man in a Case Berkeley Repertory Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$45-125. Tue and Thu-Sat, 8pm; Wed, 7pm; Sun, 2pm. Through Feb 16. Mikhail Baryshnikov returns to Berkeley Rep to star in a play based on a pair of Anton Chekhov's short stories, "Man in a Case" and "About Love." Obie-winning Big Dance Theater stages the high-tech adaptation.

Silent Sky TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$19-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through Feb 9. Lauren Gunderson's drama explores the life of groundbreaking early 20th century astronomer Henrietta Leavitt. **SFBG**

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The language of hope

With its current poet laureate, SF's literary scene is enjoying a *poesía en español* renaissance

BY FERNANDO ANDRES TORRES
arts@sfbg.com

LIT When Alejandro Murguía was named San Francisco's sixth Poet Laureate in July 2012, he brought a fresh momentum to *poesía en español*, a movement with historical traction in the city. Murguía, the first Latino appointed to the two-year seat, is a noted bilingual poet whose sharp takes on the city by night, dark notes on tumultuous love, and verses raging against poverty have helped his work rise to prominence. The last lines of his *16th & Valencia*: "And we were going to stay angry/And we were not leaving/Not ever leaving/*El corazón del corazón de La Mission*/El Camino Real ends here."

Murguía's post as San Francisco laureate builds on a recent trend, along with Juan Felipe Herrera — California's current poet laureate — and José Montoya, who was Sacramento's poet laureate at the time of his death last year. And if we sprinkle in Obama's second inaugural poet, Richard Blanco, we could say that the national establishment is also paying attention.

Lately, Latino poetry written in both English and Spanish (or "Spanglish") is blossoming with a vigor not seen since the 1994 passage of Proposition 187 — when many *poetas* surfaced to protest the vindictive initiative to prohibit undocumented persons from using social services. In this great moment for *poesía en español*, many fresh voices are rising up and challenging the norms of two intertwined languages.

"There are thoughts in Spanish, and maybe the next one is in English. My poetry is the rhythm of the speech; it is born while I walk, giving me a poetic sense," says Silvia Parra, also known as Mama Coatl, who strolls the streets of the Mission with her poems and Mayan-Quiché spiritual teachings. Descended from Sonora, Mexico's Yaqui people, Mama Coatl is also a performance-art activist, and a strong advocate of preventing violence against women; she co-presents Guardianas de la Vida, an annual performance and healing event in honor of San Francisco's observation of the International Day for the Elimination of Violence Against Women and Girls.

"Poetas have always existed in San Francisco," says Salvdorean poet Jorge Argueta. "Many of us have come from Latin America. Bilingual readings are organized all over the city where poets express themselves in the way they want."

In 1980, Argueta fled El Salvador's brutal military regime for San Francisco, where he began mingling with the Mission District's Chicano poets. He went on to publish his first chapbook, *Del Ocaso a la Alborada* (*From Sundown to Dawn*). Several books later, 2001's award-winning memoir *Una Película En Mi Almohada* (*A Movie in My Pillow*) made him one of the top children's book authors in North America.

According to renowned California poet Francisco X. Alarcón, author of 13 bilingual books, the growing interest in bilingual poetry has turned the genre into "a boom

reflecting the linguistic and demographic of the times. Poetry is the only literary genre Latinos continue to write in Spanish. It has to do with life experience and emotions."

Latino poets reflect their own reality in the language of their intimacy, he says. "Besides, English and Spanish are cousins, sharing the same Roman alphabet."

But *poesía en español* is hardly a new phenomenon in San Francisco. By 1959, the beatniks were already looking to the south when Chilean poet Gonzalo Rojas visited City Lights Bookstore to invite several of them to the First Encounter of Writers of the Americas at the Universidad de Concepción. In 1966, Pablo Neruda's UC

Berkeley reading packed the house, with prominent poets and writers (including Lawrence Ferlinghetti, Mario Vargas Llosa, Allen Ginsberg, and Fernando Alegria) in attendance. That night, many ended up at Alegria's home, and it was a meeting of two different languages with one common denominator: poetry. It was also a historic gathering "of profoundly different movements, the counterculture of the Beats a contrast to the aspirations of Western acclaim of the Latin Americans," writes author Deborah Cohn, who details the many points of intersection between Latinos and Beat poets since the 1950s in her 2012 book *The Latin American Literary Boom and US Nationalism During the Cold War*.

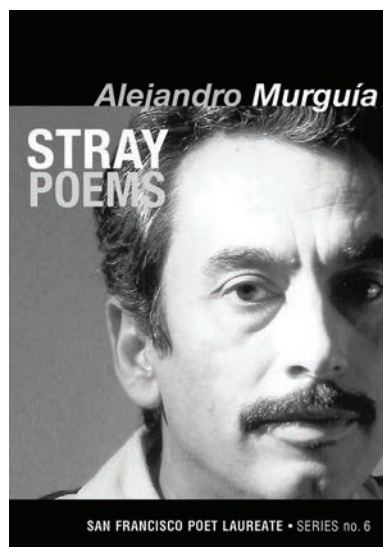
And what about those purists alarmed by the Spanglish? "It is ridiculous! Both languages are enriching themselves from each other," insists Alarcón. Adds Argueta, "Sometimes newcomers are bothered; they see it as an insult. You can call it bilingualism or *Chicanismo*, but for me it doesn't denigrate the language — it embellishes the language."

Late Sacramento laureate Montoya, one of California's most celebrated poets, mixed English and Spanish with ease. In 1969, he wrote *El Louie*; along with Corky Gonzales' 1967 *I'm Joaquin*, it became one of Chicano poetry's most famous works. Maximizing the natural rhythms of the languages, words intertwine in a ravishing dance. The poet crosses back and forth between English and his mother tongue, emerging with the language of California.

Which brings us to San Francisco, 2014: *el poeta de las corbatas brillantes*, the poet of the glittering ties, and the first Latino appointed as the city's Poet Laureate, Alejandro Murguía. As part of its San Francisco Poet Laureate series, City Lights has just published *Stray Poems*, a collection of bilingual poems written on napkins, matchboxes, parking tickets and wrinkled pieces of paper over the past 12 years. He'll celebrate its release at a reading next week, appropriately enough at the very bookstore where Rojas first met the Beats. **SFBG**

ALEJANDRO MURGUÍA

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Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 29

Sean Strub Books Inc., 2275 Market, SF; www.booksinc.net. 7:30pm, free. The author discusses *Body Counts: A Memoir of Politics, Sex, AIDS, and Survival*.

THURSDAY 30

"Playland After Dark" Playland-Not-at-the-Beach, 10979 San Pablo, El Cerrito; www.playland-not-at-the-beach.org. 6-10pm, \$10. Adults (18 and up) get full run of Playland's pinball and carnival games, plus board games galore and unique exhibits.

SATURDAY 1

Lunar Chinese New Year Festival on Fourth Street Near 1780 Fourth St, Berk; www.teance.com, www.fourthstreet.com. Noon-4pm, free. Welcome the Year of the Horse with Chinese Opera vignettes by Kei Lun Martial Arts, traditional lion dancing, drummers, and more.

"Sam & Max: A Look Back with Steve Purcell" Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 4-5pm, free (reception, 7-9pm, \$5). Booksigning celebrating *The Collected Sam & Max: Surfin' the Highway*. The later reception also includes Purcell in person and a chance to check out the Cartoon Art Museum's Sam & Max exhibit, as well as the concurrent exhibits "Grains of Sand: 25 Years of the Sandman" and "Searle in America."

"Peralta Hacienda Saturday Kids Club" Peralta Hacienda Historical Park, 2465 34th Ave, Oakl; www.peraltahacienda.org. 2:30-5pm, free. Ongoing through May 31. Outdoors games, sports, and team-building fun for kids, who can learn about Ohlone Native American life, make crafts using dyes drawn from local plants, and go birdwatching, to name just a few of the offered activities.

Art Peterson Emerald Tablet, 80 Fresno, SF; www.emtab.org. 2-5pm, free. The author reads from *Why Is That Bridge Orange? San Francisco for the Curious*.

"Sick Plant Clinic" UC Botanical Garden, 200 Centennial, Berk; events.berkeley.edu. 9am-noon, free. Feeling like a green-thumb failure? Bring your ailing plants (covered or in a container) for diagnosis by volunteer plant pathologists and entomologists at this long-standing monthly event.

Gene Luen Yang SF Public Library, Latino/Hispanic Community Meeting Room, 100 Larkin, SF; www.sfppl.org. 2-3:30pm, free. The two-time National Book Award finalist discusses and signs his latest work, graphic novel *Boxers & Saints: A Historical Duology of the Boxer Rebellion*.

SUNDAY 2

Exploratorium free day Exploratorium, Pier 15, SF; www.exploratorium.edu. 10am-5pm, free. Regular adult admission is \$25, so here's your chance to check out (for free!) the science museum's six exhibit galleries, including a Bay Observatory, and other attractions.

"Poetry Unbound #9" Art House Gallery, 2905 Shattuck, Berk; berkeleyarthouse.wordpress.com. 5:15pm, \$5 donation (no one turned away for lack of funds). With Paradise, Jan Steckel, and Martin Heimstra, followed by a brief open mic. Hosts are Clive Matson and Richard Loranger.

MONDAY 3

Colin Meloy and Carson Ellis Booksmith, 1644 Haight, SF; www.booksmith.com. 7pm, \$5 (advance tickets at www.brownpapertickets.com). Portland, Ore.-based author Meloy (also known as the lead singer and songwriter of the Decemberists) and illustrator Ellis — real-life partners and parents to two sons — share their latest literary collaboration, fantasy epic *Wildwood Imperium: The Wildwood Chronicles, Part III*. **SFBG**

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FILM



SIMON BARRETT (CENTER)
INVESTIGATES A MURDER
IN 24 EXPOSURES.

PHOTO BY JOE SWANBERG

Mumble, mumble, murder

A photographer shoots fake crime scenes in Joe Swanberg's meta-thriller '24 Exposures'

BY CHERYL EDDY

cheryl@sfbg.com

FILM Joe Swanberg's latest film to play the Roxie, *24 Exposures*, isn't actually his newest. That'd be family drama *Happy Christmas*, which just premiered at Sundance. Going by festival reviews, *Christmas* sounds like it's in the vein of Swanberg's *Drinking Buddies* — last year's Olivia Wilde-starring tiptoe into the mainstream, a departure for the indie writer-director-actor — with a marquee cast that includes *Buddies'* Anna Kendrick and hipster queen Lena Dunham.

24 Exposures is the busy artist's 15th flick to play the Roxie in a year (the list includes *Buddies*, 2012's acclaimed *All the Light in the Sky*, 2007 breakout *Hannah Takes the Stairs*, and the only public screening to date of short *Privacy Settings*). In some ways, *24 Exposures* marks another departure, being an "erotic thriller" (scare quotes needed, because it's highly aware of its genre) — though it also incorporates Swanberg's affection for relationships that aren't working out, no matter how much the principals talk about their problems. His interest in horror (see: his participation in 2012 anthology film *V/H/S* and 2011 cult hit *You're Next*, etc.) flavors *24 Exposures'* plot: Parallel lives collide when photographer Billy (Adam Wingard), who snaps cute, topless women posed in gruesome death scenes, meets depressed cop Michael (Simon Barrett), who happens to be investigating the actual murder of a cute, topless woman.

Yep, this film stars director Wingard and writer Barrett of *You're Next* and *V/H/S* fame. That slurping sound you hear is the mumblecore snake eating its tail, and not for the first time. (Is there anyone in that scene who hasn't appeared in or worked on a peer's film? The answer is no.) In *24 Exposures*, it's less of an in-joke than expected, since Billy and Michael don't achieve BFF mode until the film's coda. The relationships that form the core of the film are between Billy and the various women in his life, including girlfriend Alex (Caroline White), who is totes cool with his artistic pursuits as long as she's included in the process, and any three-ways that occur after the shoots. Inevitably, there's tension when she returns from a weekend away and realizes Billy's been "taking smutty pictures when I'm not here."

Billy is a sleaze, but otherwise he's basically a harmless dude in a cardigan. If *24 Exposures* had been made in early 1980s Europe, the film would pump out more bloody bodies for Michael to find; there'd be way more POV creeping and probably a chase involving an unseen killer wearing black leather gloves. Despite a sleek credit sequence illustrated with pulpy artwork, this is no lo-fi giallo. A better reference point is one from the script itself: *Silk Stalkings*, that 1990s epitome of basic-cable sexy thrillerdom. That it's brought up

jokingly (as in, "Do you feel like a character in *Silk Stalkings* right now?") only enforces *24 Exposures'* aspirations toward meta-ness.

The self-consciousness doesn't end there. The film's synthy score, which swells knowingly during suspenseful moments, is another obviously obvious choice. But if you're expecting *24 Exposures* to descend into full-on camp, you'll come away disappointed. *Lurid* is perhaps a better descriptor, since *24 Exposures* is bulging with "boobies" — a word Billy uses moments after explaining to a skeptical model that he practices "dress-up mixed with fine art." Earlier, he's described his work as "personal fetish photos," clarifying that they're "classy." (Truly, they're not.) We never see the results displayed

anywhere, yet this is apparently his profession, not a private hobby, since the photo shoots involve makeup artists and assistants.

Clearly, *24 Exposures* is poking fun at the erotic-thriller genre, and itself by extension. Any haters who cry "misogyny!" — because Swanberg's camera ogles just as much as Billy's does — are answered in a scene that's been planned with them in mind. Photographing death is "way more interesting than taking a picture of a fuckin' tree in your front yard," Billy tells Michael, who counters by asking, "Why is it always dead women? Why not a dead old guy?" It's not about that, Billy insists. "It's ridiculous for me to try and explain this, because it's not something that I even think about. You can't say, 'Why am I doing this?'"

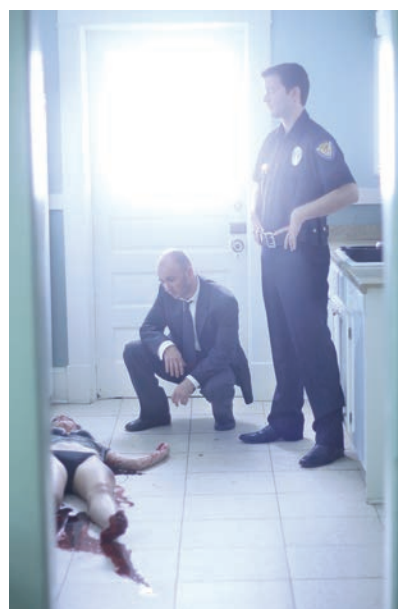
You just have to say, 'OK, I'm attracted to this, and that's what I'm gonna do.'"

That's vague, and — again — Billy is a sleaze, but Swanberg's careful to make his underlying point visually. When Michael asks Billy, "Have you ever seen a real dead body?," it foreshadows the film's second cute-girl murder. A distinction is made when a character we've come to sympathize with is brutally killed, and hers is the only crime scene that doesn't invite us to leer at the victim.

The film's last act cuts some months ahead; we see aspiring memoirist Michael receiving feedback from a book agent (played by Swanberg), who advises him to rewrite his manuscript. There are too many loose ends, he says, and not enough strong connections between the cop and the photographer. Oh, and the ending needs work, too. *24 Exposures*, you're talking to yourself — and you know it, and we know it, and you know we know you know.

Up next for the prolific, probably sleep-deprived Swanberg, who's likely also got a dozen or so new movies in the pipeline: helming an episode of the San Francisco-set HBO series *Looking*. Wonder if there'll be a scene set at the Roxie? **SFBG**

24 EXPOSURES opens Fri/31 at the Roxie.



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Meta world pieces:

Catching up with *24 Exposures* director Joe Swanberg

SF Bay Guardian *How's Sundance?*

Joe Swanberg It's been amazing. [*Happy Christmas*] is a pretty small, personal movie, so it's nice that people seem to be liking it.

SFBG *When will it be coming out theatrically?*

JS We're probably gonna follow the *Drinking Buddies* (2013) release pattern of doing VOD and theatrical sometime around July, and then having it come out on DVD around Thanksgiving.

SFBG *You've had 15 movies screen at the Roxie Theater in the past year, which is a pretty astonishing number.*

JS They did a retrospective, which was incredible. Not only was it a great chance to hang out in San Francisco for a week, but it was amazing for me to look back at a lot of movies that I hadn't seen in a long time. It's also crazy to think that there's that much *stuff*. I sort of forget that I've made that many movies.

SFBG *Do you not consider yourself prolific?*

JS Because I don't write, I can very quickly jump from one project right into the next. The first six years I was making movies, I was making around one a year. As soon as I was able to support myself as a filmmaker, I really was making a lot of them [laughs] — there was one year where I made six, which was really too many by anyone's standards. It made the following year really strange, trying to actually get all of those out into the world. And also, while they've all had some form of distribution, there's really only four or five of my movies that people have heard of. There's all of these others that only the hardcore cinephiles have checked out.

SFBG *When you say you don't write, do you mean because your films are improvised?*

JS Yeah, exactly. I do write, but it's just an outlining process. I'm working so collaboratively with the actors that it's not the sort of difficult screenplay process that a lot of filmmakers go through.

SFBG *With this long filmography, is it weird for you to be suddenly known as "the director of Drinking Buddies"?*

JS It's totally fine. I tend to like the newest film the best, just because it's the closest to where my head is at. *Drinking Buddies* would be the one that I would recommend to people, and talk about as well. And probably *Happy Christmas* will very quickly become the next center of conversations. I haven't watched a lot of those early ones in a long time, so I don't even know if I would like them anymore [laughs].

SFBG *What inspired 24 Exposures?*

JS I had been acting in genre movies a lot, especially with Adam Wingard and

Simon Barrett. I was really interested in what motivated them to make those kinds of movies instead of romantic comedies or something [laughs]. Also, I think a lot of what *24 Exposures* is about is the responsibility and ownership of that stuff. I wanted to investigate where the women fit in. Are they passive models who are being exploited, or are they willing participants? Are they co-authors of the art? Is it a little bit of all of those things? It's something that I've made other movies about, too. I'm genuinely interested in the collaborative process. Who ends up taking the credit, and who ends up feeling taken advantage of?

SFBG *The film is very meta.*

JS Definitely. I was reading Richard Brody's book on Jean-Luc Godard at the time, so meta was very much on my mind. I was interested in the way that Godard played around with genre movies, but very atypical genre movies. They were always much more like Godard movies than they were genre movies. It was fun to sort of dabble in that space. The other thing that was exciting to me was how my generation's sexuality was informed by late-night Cinemax and very cheesy, soft-focus, heavy-music kind of stuff. (I'm 32.) When all of us were in junior high, that was the most erotic thing we had access to. That aesthetic is such a joke now. It's so dated. So I wanted to investigate that as well.

SFBG *Do you worry that someone will come across the film and not pick up on that subtext?*

JS This is an interesting one for that question. Pretty much all of my movies have existed very squarely in the art-house audience, so I haven't really thought much beyond that sort of space. But that's changing these days, especially with *Drinking Buddies*, and, I'm assuming, with *Happy Christmas* too. So maybe *24 Exposures* will be seen by considerably more people than some of those earlier ones. But I feel like the movie's sort of subverting the genre at every turn. It never fully gains momentum as a pure exploitation thriller. Every five minutes it reminds you that you're watching a movie, and puts in some sort of criticism or other unsexy thought into your head.

SFBG *I noticed you directed an episode of HBO's Looking.*

JS Yeah! It was one of the most fun things I've done as a filmmaker. I really like the show, too, so I'm just happy to have had some little piece of involvement. I live in Chicago, so I have hometown pride, but San Francisco is without a doubt the most beautiful city in America. I spent three weeks trying to find a bad view, and I couldn't. (*Cheryl Eddy*)

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock.

OPENING
At Middleton Andy Garcia and Vera Farmiga play strangers paying introductory visits to the

titular (fictive) college with offspring on the brink of leaving home and starting independent adult lives. Everyone is temperamentally ill-matched — jokester mom with humorless daughter, persnickety dad with laid-back son — but during the course of the day strolling around campus, frissons of romance and new self knowledge occur on both sides of the generation gap. Adam Rodgers' feature is pleasant but a little too pat, relying overmuch on the appeal of lead actors who've been better served elsewhere. (1:39) (Harvey)
Labor Day Pie-baking escaped con (Josh Brolin) meets lonely single mom (Kate Winslet) in Jason Reitman's adaptation of Joyce Maynard's novel. (1:51) *Presidio*.

"Oscar Nominated Short Films 2014: Animated" Five nominees — plus a trio of "highly commended" additional selections — fill this program. If you saw *Frozen* in the theater, you've seen *Get a Horse!*, starring old-timey Mickey Mouse and some very modern moviemaking techniques. There's also *Room on the Broom*, based on a children's book about a kindly witch who's a little too generous when it comes to befriending outcast animals (much to the annoyance of her original companion, a persnickety cat). Simon Pegg narrates, and Gillian Anderson voices the red-headed witch; listen also for Mike Leigh regulars Sally Hawkins and Timothy Spall. Japanese *Possessions* is based on even older source material: a spooky legend that discarded household objects can gain the power to cause mischief. A good-natured fix-it man ducks into an abandoned house during a rainstorm, only to be confronted with playful parasols, cackling kimono fabric, and a dragon constructed out of kitchen junk. The most artistically striking nominee is *Feral*, a dialogue-free, impressionistic tale of a founding who resists attempts to civilize him. But my top pick is another dialogue-free entry: *Mr. Hublot*, the steampunky tale of an inventor whose regimented life is thrown into disarray when he adopts a stray robot dog, which soon grows into a comically enormous companion. It's cute without being cloying, and the universe it creates around its characters is cleverly detailed, right down to the pictures on Hublot's walls. *Embarcadero*, *Shattuck*. (Eddy)
"Oscar Nominated Short Films 2014: Live Action" With the exception of one entry — wryly comedic *The Voorman Problem*, starring *Sherlock*'s Martin Freeman as a prison doctor who has a most unsettling encounter with an inmate who believes he's a god — children are a unifying theme among this year's live-action nominees. Finnish *Do I Have to Take Care of Everything?*, the shortest in the bunch, follows a cheerfully sloppy family's frantic morning as they scramble to get themselves to a wedding. Danish *Helium* skews a little sentimental in its tale of a hospital janitor who makes up stories about a fanciful afterlife (way more fun than heaven) for the benefit of a sickly young patient. Spanish *That Wasn't Me* focuses on a different kind of youth entirely: a child soldier in an unnamed African nation, whose brutal encounter with a pair of European doctors leads him down an unexpected path. Though it feels more like a sequence lifted from a longer film

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Nathan makes a sequel so we can see what fate has in store for Pug. (1:15) *Roxie*. (Harvey)
24 Exposures See "Mumble, Mumble, Murder." (1:20) *Roxie*.

ONGOING

Gimme Shelter Pope Francis has been making up for lost time, but nevertheless, it's tough to get a good dose of up-with-Catholicism promotional material these days. Like Francis, *Gimme Shelter* aims to highlight the church's tangible and spiritual support to those in need — and here, in this movie based on a real story, would-be teen moms uninterested or unwilling to abort. Oh yes, and it's down to shelter those battered by bad press about pedophile priests and provide a role with some meat to an ingenue itching to grow. Vanessa Hudgens is that actress, who seems to be making the right career moves following last year's *Spring Breakers* by playing crust-punk teen runaway Apple. The girl is trying to break away from her abusive, cracked-out mom (Rosario Dawson) and is forced to reconnect with her privileged stranger of a dad (Brendan Fraser). The cherry — or lack thereof — on top of her troubles is the fact that she's preppers, which inspires her father's pinched spouse (Stephanie Szostak) to march her straight to the clinic to terminate. With the help of a hospital priest Frank (James Earl Jones), she finds, yes, shelter in a home for teen moms in need, though we never quite understand why Apple is so determined to have the child — especially when her own mother, brought scarily to life by an intense, unrecognizable Dawson, is such a monster. Still, it's a measure of how believable Hudgens is, working with what little she has in the way of verbiage, that a viewer is touched by her trajectory. Meanwhile the avid film fan can't help but wonder how this well-meaning movie — which incidentally has absolutely nothing to do with the Stones and doesn't quite deserve this way-too-literal title — would have unfolded in the hands of a Lee Daniels or even an Olivier Assayas. (1:40) *SF Center*, *Shattuck*. (Chun)
Jack Ryan: Shadow Recruit If the early *Bourne* entries leapt ahead of then-current surveillance technology in their paranoia-inducing ability to Find-Replace-Eliminate international villains wherever they were in the world, then *Jack Ryan: Shadow Recruit* flails in the opposite direction — toward a nonsensical, flag-waving mixture of Cold War and War on Terror phobias. So when covert mucky-muck Thomas Harper (Kevin Costner) solemnly warns that if mild-mannered former Marine and secret CIA analyst Jack Ryan stumbles, the US is in danger of ... another Great Depression, you just have to blink, Malcolm Gladwell-style. Um, didn't we just do that? And is this movie *that* out of touch? It doesn't help that director Kenneth Branagh casts himself as the sleek, camp, and illin' Russian baddie Viktor Cherevin, who's styled like a '90s club tsar in formfitting black clothing with a sheen that screams "Can this dance-floor sadist buy you another cosmo?" He's intended to pass for something resembling sex — and soul — in *Shadow Recruit*'s odd, determinedly clueless universe. That leaves a colorless, blank Chris Pine with the thankless task of rescuing whiney physician love Cathy (Keira Knightley) from baddie clutches. Pine's no Alec Baldwin, lacking the latter's wit and anger management issues, or even Ben Affleck, who has also succumbed to blank, beefcake posturing on occasion. Let's return this franchise to its box, firmly relegated to the shadows. (1:45) *Marina*, *Metreon*, *1000 Van Ness*. (Chun) **SFBG**

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FILM LISTINGS

REP CLOCK

Schedules are for Wed/29-Tue/4 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ANSWER COALITION 2969 Mission, SF; www.answersf.org. \$5-10 donation (no one turned away for lack of funds). **We Are the Palestinian People** (1973), Wed, 7.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. "Popcorn Palace." **Jason and the Argonauts** (Chaffey, 1963), Sat, 10am. Matinee for kids. **Barbie: The Pearl Princess** (2014), Sun/2 and Feb 9, 10am.

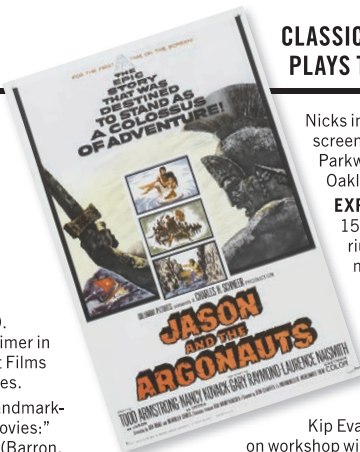
BAY MODEL 2100 Bridgeway, Sausalito; www.tiburonfilmfestival.com. Free. **Heaven's Mirror: A Portuguese Voyage** (Mellars, 2011), Tue, 6.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. Check website for shows and times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **The Girls in the Band** (Chaikin, 2011), call for dates and times. **The Past** (Farhadi, 2013), call for dates and times. **The Act of Killing** (Anonymus, Cynn, and Oppenheimer, 2013), Wed, 6:30. With filmmaker Joshua Oppenheimer in person. "Oscar Nominated Short Films 2014," Jan 31-Feb 6, call for times.

CLAY 2261 Fillmore, SF; www.landmark-theatres.com. \$10. "Midnight Movies:" **Teenage Mutant Ninja Turtles** (Barron, 1990), Fri-Sat, midnight.

ELLEN DRISCOLL PLAYHOUSE 325 Highland, Piedmont; www.diversityfilmseries.org. Free. "Diversity Film Series:" **The Waiting Room** (Nicks, 2012), Wed, 7. With filmmaker Peter



Nicks in person. Film also screens Sat, 3pm, New Parkway, 474 24th St, Oakl.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema:" **Gyre: Creating Art from a Plastic Ocean**, Sat, 1. Followed by a talk with photographer Kip Evans, plus a hands-on workshop with artist Claudio Garzón on crafting art from marine debris (2-4:30pm).

MIGHTY 119 Utah, SF; richwho.eventbrite.com.

CLASSIC ADVENTURE JASON AND THE ARGONAUTS (1963) PLAYS THE BALBOA'S "POPCORN PALACE" SERIES.

\$15-20. "The Future of Soul," with projections by filmmaker Terence Nance and music spun by King Britt, Rich Medina, and J Boogie, Fri, 9. **PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **The Lodger: A Story of the London Fog** (Hitchcock, 1926), with lecture by Emily Carpenter, Wed, 3:10. "Funny Ha-Ha: The Genius of American Comedy, 1930-1959:" **The Palm Beach Story** (Sturges, 1942), Wed, 7; **Adam's Rib** (Cukor, 1949), Sat, 8:15. "Jean-Luc Godard: Expect Everything from Cinema:" **Breathless** (1965), Fri, 7; **Le petit soldat** (1960), Fri, 8:50; **A Woman Is a Woman** (1961), Sat, 6:30. "African Film Festival 2014:" **Burn It Up Djassa** (Solo, 2012), Thu, 7; **Zarafa** (Bezancón and Lie, 2012), Sun, 3; **Fida'i** (Ounouri, 2012), Tue, 7. "The Brilliance of Satyajit Ray:" **Davi** (1960), Sun, 4:45.

PARAMOUNT THEATRE 2025 Broadway, Oakl; www.ticketmaster.com. \$5. **Dirty Harry** (Siegel, 1971), Fri, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **12 O' Clock Boys** (Nathan, 2013), Jan 31-Feb 6, 6:30, 8:15 (also Sat-Sun, 4:30). **24 Exposures** (Swanberg, 2013), Fri-Mon, 10:15 (also Sat-Sun, 2). "Super Bowl XLVII: Men in Tights," large-screen showing of the big game with running comedy commentary, Sun, 2. **Jobriath AD** (Turner, 2012), Tue, 7 and 9:15.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Ravishing, Radical, and Restored: The Films of Jack Smith:" **Normal Love** (1963-65), Thu, 7:30. SF Cinematheque presents: "Millennium Film Journal: 35th Anniversary Celebration," Sat, 7:30. **SFBG**

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LEGAL NOTICES

The Annual Report of the Burk Chung Foundation, 837 Washington Street, San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0355289-00. The following is doing business as PIKITOS LLC 2336 Mission St. San Francisco, CA 94110. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 12/09/2013.

This statement was signed by Ditson L. Garcia. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on 12/09/2013.
Jan. 8, 15, 22, 29, 2014
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549999. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sophie Soo Song-Fang for change of name. TO ALL INTERESTED PERSONS: Petitioner Sophie Soo Song-Fang filed a petition with this court for a decree changing names as follows: Present Name: Sophie Soo Song-Fang. Proposed Name: Sophie Soojung Song-Fang. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 3/04/2014. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on December 20, 2013.
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